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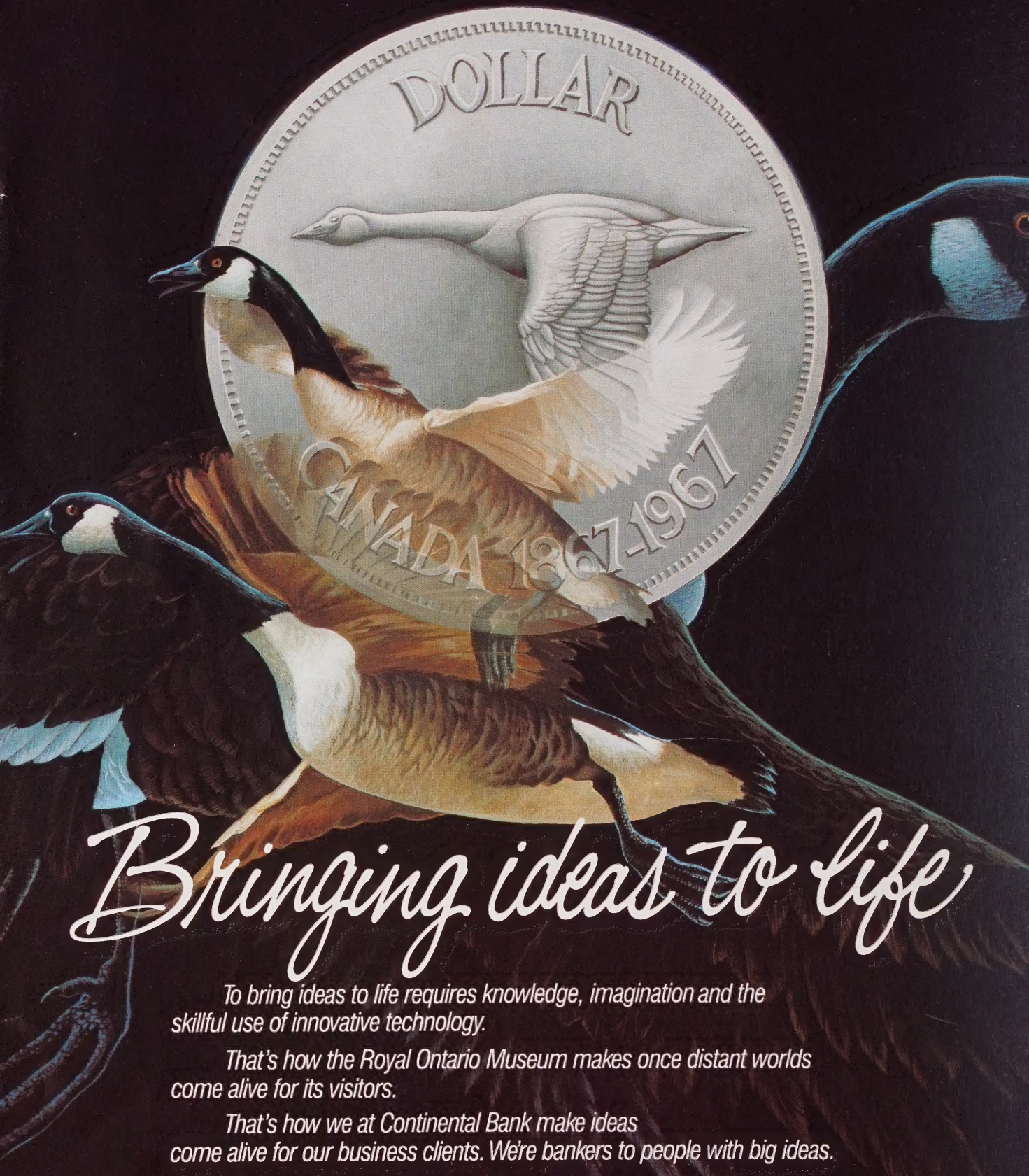
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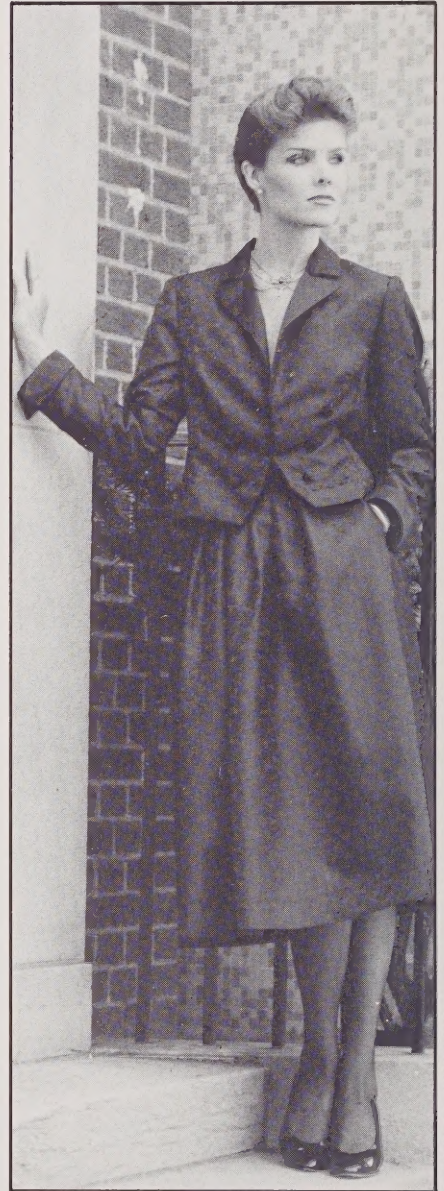
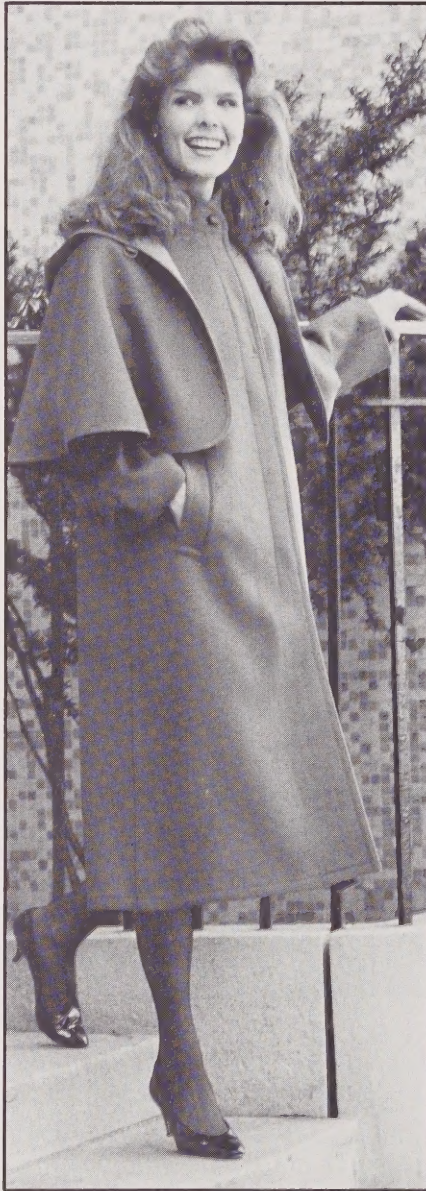


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the magazine of the Royal Ontario Museum

Volume 17, Number 3, Fall/Winter 1984/85

A Salute to the Bishop White Committee	5
<i>James E. Cruise</i>	
Heretic Pharaoh: The Akhenaten Temple Project	8
<i>Donald B. Redford</i>	
Patterns of Power: Early Indian Art of the Great Lakes	16
<i>Ruth Bliss Phillips</i>	
Touhu: An ancient Chinese game	24
<i>Ka Bo Tsang</i>	
Early Canadian Quilts: Marriage of art and utility	28
<i>Adrienne Hood</i>	
Death on the March: Army ants in action	37
<i>William H. Gotwald Jr</i>	
Gallery Glimpses: The Musical Instruments Gallery	43
<i>Ladislav Cselenyi</i>	
More Treasures from the Hunchback Tomb: Carved bones from Lamanai	46
<i>David M. Pendergast</i>	
Two Spanish Albs: Ecclesiastical haute couture	49
<i>Edith Starink</i>	
The Growing Collections	53
Book Reviews	59

Cover: The Egyptian pharaoh Akhenaten lifts the image of Truth over a large offering table, while behind him Nefertiti shakes a sistrum. Painted in the original colour scheme, this facsimile by the late Leslie Greener depicts the ubiquitous offering scene found in the ruins of the temples of Akhenaten at Karnak, Egypt. Story on page 8.

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A Salute to the Bishop White Committee



James E. Cruise

The Reverend Mr White and Mrs White in 1897 in China's Fukien province, where White served before becoming bishop of Honan province.

A few years ago, a ROM staff member asked Mrs Edgar J. Stone "Who was Bishop White?" It is unlikely that anyone would ask that question today. Louise Hawley Stone, as chairman of the Bishop White Committee, has done more than anyone else to make sure that we don't forget Bishop White's connection with the Museum. And that connection makes an interesting story.

William Charles White was a very young man when he went to China in 1897. As an Anglican missionary, he had ample opportunity to learn about his newly adopted country and to contribute to the welfare of the Chinese people. Tangible evidence of the high regard of these people for this Canadian missionary is provided by the medals awarded to him—most of them for his services in famine relief: Order of the Double Dragon (1911); Order of the Striped Tiger (1920 and 1922); Grand Cordon of the Order of the Excellent Crop (1921); Order of Mercy (1922); Order of the Precious Light (1923); Gold Medal of the Red Cross Society of China (1923); Order of the Double Rhinoceros (1924); Order of the Unicorn (1924).

Soon after his arrival in China the young Reverend Mr White grew his hair in a pigtail and adopted Chinese dress. The pigtail was no longer approved after the Revolution of 1911, but White continued to identify with the Chinese people, and this is evident in his many writings and throughout the pages of his biography, *Bishop in Honan*, by Dr Lewis Walmsley.

Bishop White's connection with the ROM started in 1924 when he undertook to act as agent in acquiring a number of the treasures then appearing on the market in China. Both Dr Walmsley and Dr C. T. Currelly (in his autobiography



Mrs Edgar J. Stone.

Books by Bishop White and others from the Orient purchased for the ROM with funds from the Bishop White Committee.

I Brought the Ages Home) tell of the purchase by Bishop White of our famous temple wall-paintings. In 1932 the bishop also purchased in Peking the library of the late Hsüeh-hsün Mu. This became a gift to the Museum and the University of Toronto from Dr Sigmund Samuel, Sir Robert Mond, Dr J. C. Ferguson, and Bishop White. The library is invaluable and contains such remarkable items as an encyclopaedia of ninety-six volumes printed from woodblocks in the 13th century, around the time of Marco Polo's visit to China.

When Bishop White returned to Canada with his family in 1934, he became keeper of the East Asiatic collection in the Royal Ontario Museum. Later, he was also appointed professor of Chinese studies at the University of Toronto.

On the occasion of the 1983 reopening of the Bishop White gallery, Dr Walmsley recalled that Professor White had not been interested only in bringing treasures from China to Toronto. When in 1945 the head of a delegation from the Chungking Museum asked for a dinosaur, Bishop White replied, "Mr Lu, you shall have a dinosaur!" Since dinosaurs were the responsibility of the Royal Ontario Museum of Palaeontology, which at that time was separate from the Royal Ontario Museum of Archaeology, this undertaking can be ranked both as a good example of inter-museum cooperation and as testimony to Bishop White's positive and strong personality!

When Bishop White died in 1960, Mrs Stone was asked to join a committee to plan a suitable memorial. She recalls that Dr William J. Dunlop, Minister of Education for Ontario, was chairman of the committee until his death the following year. Then the responsibility for the committee fell on Mrs Stone's capable shoulders. This turn of events brought about the Bishop White Committee of the Royal Ontario Museum—a quarter-century of valuable educational programs—and, in the Far Eastern endowment fund, the largest of the Museum's self-generated support systems for the future.



The Far Eastern endowment fund had modest beginnings, and Mrs Stone recalls that in the early days, while the Museum was still a department of the University of Toronto, the committee was obliged to follow the university's investment advice. And the first advice was to buy a twenty-year bond at five per cent! Later, Mrs Stone sought independent advice with excellent results. The fund now stands at more than \$140 000, providing substantial income to support the committee's work.

Early in the 1960s, Mrs Stone and the members of the Bishop White Committee formalized the objectives of the Far Eastern endowment fund in the following terms:

The Committee's role is primarily an educational one. The projects over the years have included publications such as the 1974 biography of Bishop White, lecture series, film showings, tours, and a variety of special fund-raising events and projects. The annual Spring Luncheon at a local Chinese restaurant features an outstanding speaker and has become one of the Bishop White Committee's popular and significant educational and social traditions.

Another less public but equally popular tradition of the committee is the annual Christmas luncheon for the staff and research associates of the Far Eastern Department. These delightfully informal parties are held in the Chinese library of the department and are enjoyed equally by the staff and their hostesses. Over the years the endowment fund has been used to enrich the collections of the Far Eastern Department, and recently the committee decided to make a handsome pledge of support for the completion of the new Bishop White gallery.

The story of Bishop William Charles White is a valuable part of the ROM's history. Fortunately, the able and conscientious members of this committee are making his service live on into the present and the future. Without them, the Museum would be a less dynamic, less involved, less human place.



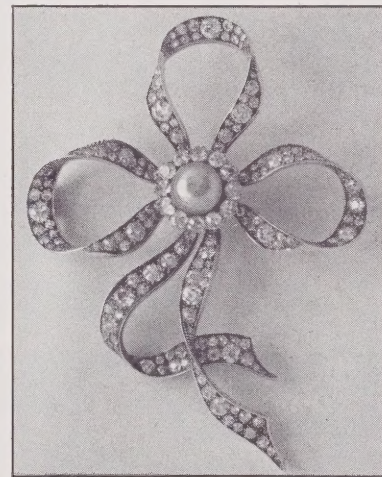
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The Akhenaten Temple Project

Donald B. Redford



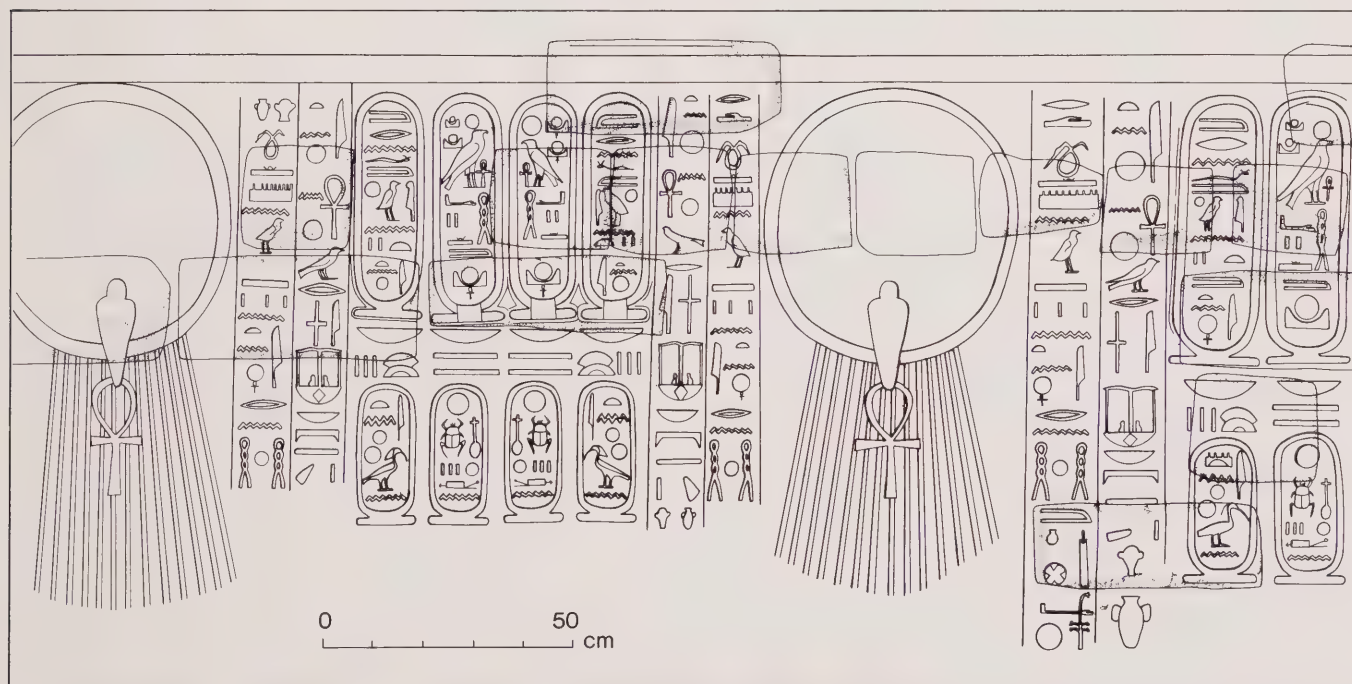
THE Akhenaten Temple Project, initiated some seventeen years ago by the late Ray Winfield Smith, a retired United States foreign service officer, has been concerned first with the reconstruction and study of Akhenaten's Theban temples, and latterly with the broader context, historical and cultural, in which this heretic pharaoh lived. In 1975 the project entered the field of "dirt archaeology" with the excavations in East Karnak, the eastern quarter of the ancient city of Thebes, and these have proceeded without interruption since that time. At the same time, the "search for Akhenaten" has expanded to include surface surveys and epigraphic excursions in the deserts, in quarries beside the Nile, and into the steppes of hither Asia. For this maverick pharaoh, who ruled the vast Egyptian empire in the 14th century B.C. "as far as that which the sun-disc encircles", has proven to be a most fascinating, though elusive, subject.

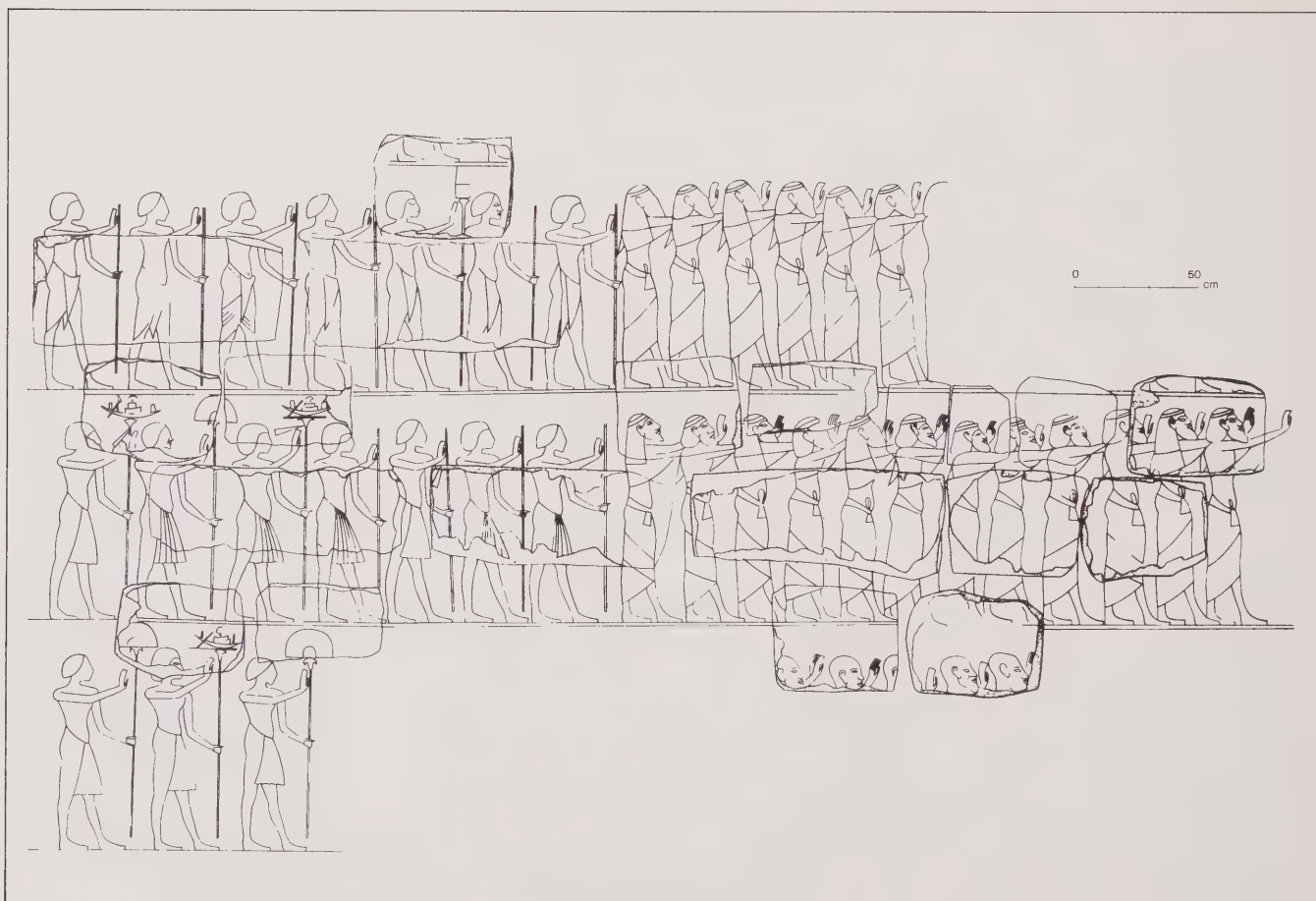
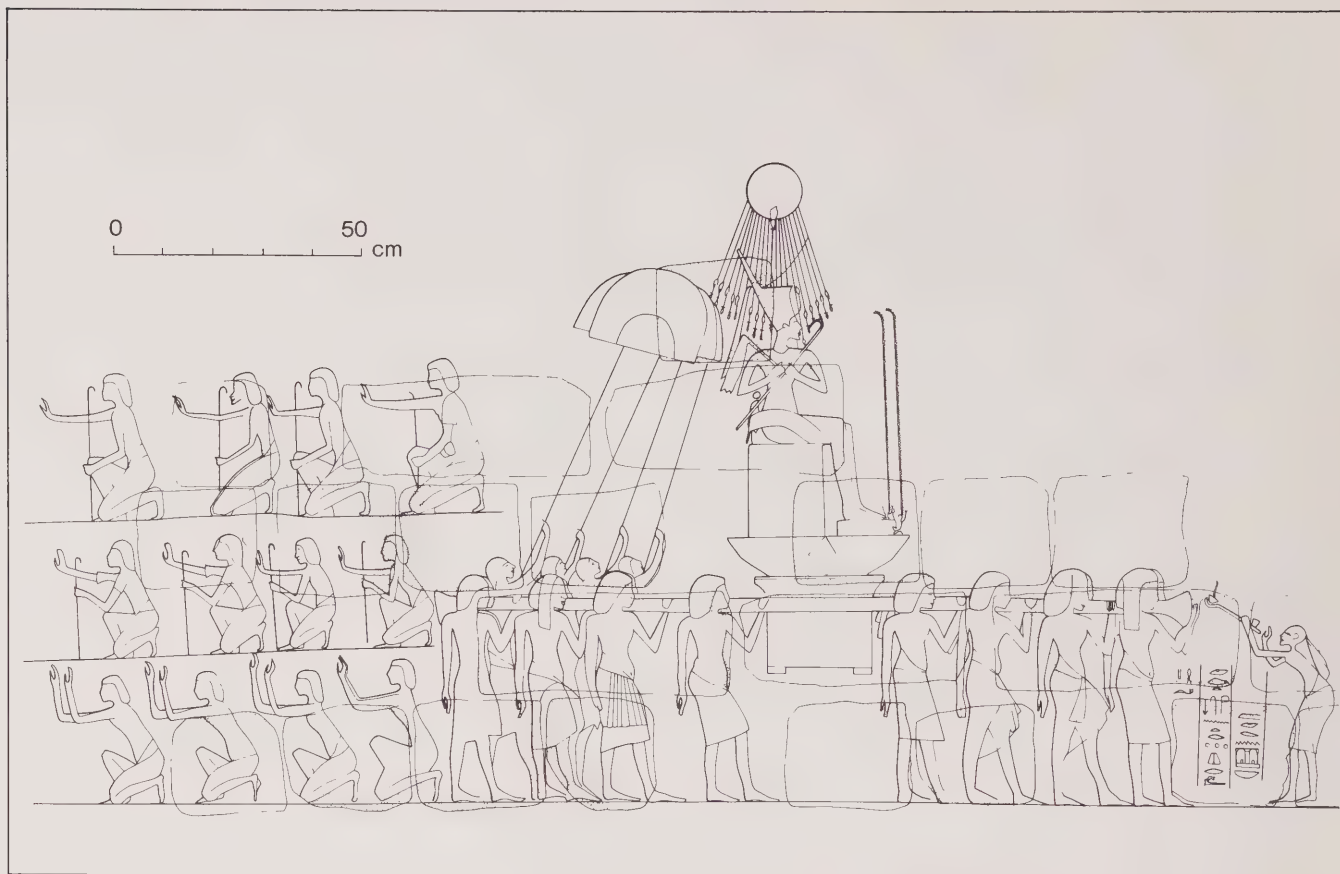
The main foci, of course, for the study of this king remain the abrupt change to monotheism which he forced on Egypt and the "expressionist" style of art he introduced. Akhenaten's motivation and his earliest experiments are alike unknown to us; but if any new evidence is forthcoming it will undoubtedly come from his earliest buildings at Thebes. These had been demolished after his death, when Egypt returned to normalcy. Thus the recovery at Karnak, over the last century, of thousands of inscribed blocks in the new art-style, re-used as core material in later construction, looms large in any search for origins.

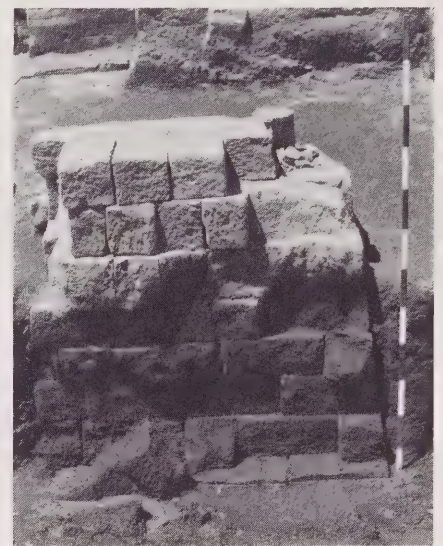
One inscribed block, later used as part of the fill in a gateway erected twenty years after Akhenaten's death, contains a tantalizing fragment of a speech by the king to the court in which he seems to announce reforms of some sort. The king alludes to his disenchantment with the gods and refers to them as having "ceased" in some manner. In contrast to the gods whose manifestations are on earth, the king goes on to describe the sun-god in heaven in terms of his uniqueness and universalism. "O sole god like whom there is no other!" shortly becomes a constant refrain in hymnody of the Amarna Period. For a very short time at the outset of his reign Akhenaten depicted his solar deity in traditional anthropomorphic form, as a hawk-headed man with an enormous sun-disc on his head, "Re-Horus of the horizon"; but, as this smacked too much of older forms of the polytheistic cult, the king introduced a new icon about the end of his second year. Now the god was depicted as a disembodied disc with long stick-arms descending to earth, with his name written in royal cartouches on either side. For the sun-god, as Akhenaten conceived him, was to be in the heavens a universal king, of whom Akhenaten himself was the earthly son.

Photographs on pages 8–15 were taken by Mr James Delmege Pembeni and the author.

Below: The sun-disc in its traditional iconography. The name of the god is inscribed in two cartouches and followed by the epithet, "The great living sun-disc who is in jubilee, lord of heaven and earth, who resides in [the temple called] 'Flourishing-are-the-Monuments-of-the-Sun-disc-for-ever'." This and the following drawings are facsimiles of relief scenes that have been partly restored. Illustration: Joseph Clarke.







Above right: Southwest corner of the *Gm(t)-p3-itn* temple, where the temple has survived to a height above original ground level. It has been excavated to the level of the water table.

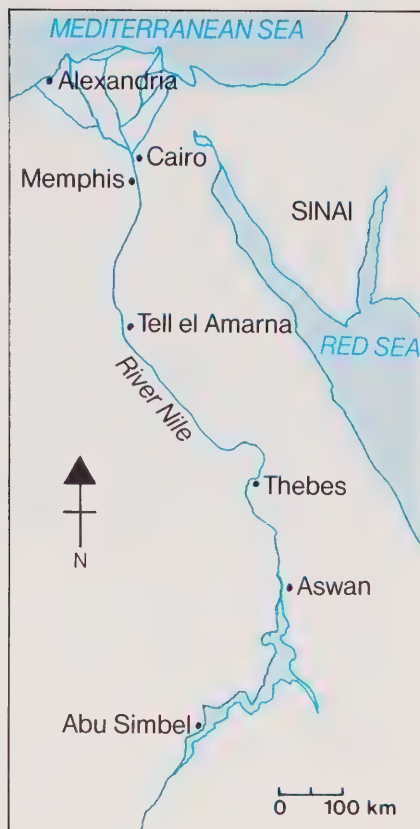
Above left: Piers of the south colonnade of the first court of the *Gm(t)-p3-itn* temple. In the foreground can be seen partial excavation of the foundation trench of the temple wall.

While we know from his inscriptions that Akhenaten built four major temples at Thebes before his departure from the city in his fifth year, it was not until our excavations in 1976 that one of these buildings was located and identified. This proved to be the temple *Gm(t)-p3-itn* ("the sun-disc is found. . ."), the largest of the four, lying east of the great Temple of Amun, principal god of Thebes, and facing the sunrise. In keeping with the needs of a new and celestial deity, the temple comprised a series of large, open courts oriented towards the east. While the shrine with its offering installation appears to lie under the modern village, we have been able to excavate a portion of the first, westernmost court and the entry to the temple. The latter took the form of a monumental pylon, of which we found only the foundation trench, flanked on one side at least by a colonnaded corridor approaching from the west. The court itself was surrounded by a colonnade of rectangular piers set at two-metre intervals and adorned with six-metre-tall colossi of Akhenaten executed with the outlandish distortion that has caused generations of medical experts to wonder whether the king suffered from a glandular disorder. The inner walls of the colonnade were everywhere decorated with incised and brightly painted reliefs, fragments of which were found scattered along the lines of the walls. Although the latter had been destroyed to below ground level, a little detective work on the fragments yielded the identity of whole sequences of wall decoration. We were thus able, on paper at least, to match large scenes from the thousands of blocks recovered over decades from the ruins of Karnak and put them back on their original foundations.

The correct assignment to the *Gm(t)-p3-itn* of its relief decoration opens a book, as it were, on the purpose this temple was intended to fulfil. The reliefs depict ceremonies which we are to understand as being performed in the building itself; and everywhere the scenes depict one, and only one, celebration, namely, the royal jubilee. This was a festival of high antiquity, already attested at the dawn of Egyptian history, sixteen hundred years before the birth of Akhenaten. It was intended under normal circumstances to be performed in the thirtieth year of a king's reign, and comprised a lengthy ritual lasting several weeks which in a quasi-magical way sought to rejuvenate the aging chief of state. Akhenaten's father, the mighty Amenophis III, had celebrated jubilees in his thirtieth, thirty-fourth, and thirty-sixth years, following an ancient order of service which, as he tells us, was discovered in the royal archives. Akhenaten followed the same pristine format for the festival, but unlike his father he de-

Opposite page, top: Procession of the king in his palanquin from the palace to the temple, with a priest burning incense before him. Illustration: Rosemary Aicher.

Opposite page, bottom: Canaanite vassals (middle row) and North Syrian vassals (lower row) at the jubilee lift their hands in adoration of the king. Illustration: Adella Shaheen.



clined to wait for thirty years; his performance of the jubilee took place at the end of his second and the beginning of his third regnal year.

Although the reason for the premature celebration eludes us, there can be no doubt that Akhenaten's jubilee was performed in the great *Gm(t)-p3-itn* temple in East Karnak. All around the south colonnade the same sequence of acts is depicted in relief at regular intervals: the king proceeds in his palanquin accompanied by the court from palace to temple, performs the ritual of offering in a number of small kiosks, then returns from temple to palace in the same manner in which he came. In the original jubilee each of the kiosks would have been occupied by the cult image of one of the gods of the pantheon, and the offering would have been intended to secure that god's blessing on the continued rule of the king. Akhenaten, however, had already declared himself against "the gods" and in favour of "the one god"; consequently, though the outward form was retained, each kiosk shows the same occupant, namely, the sun-disc, shining down on the offerings through the open roof.

The jubilee was a festival of gaiety in which the populace of the entire city took part. At several points in the ritual the king distributed his largesse to the people in the form of food and drink. The slaughter of fatted cattle and the preparation of bread and wine constitute important elements in the relief decoration.

Since the Egyptian pharaoh of the empire period was also a "world monarch", the jubilee attracted worldwide attention. From Syria and Palestine, from the deserts of Libya and the hot reaches of the Sudan came princes, headmen, vassals, and ambassadors to witness the renewal of their pharaonic lord's "legitimation" as "son of the Sun" and "king of kings". On the "day of the presentation of benevolences" rich gifts from all the kings of the earth would be laid at the feet of the king of Egypt, and the state coffers would bulge with yet more wealth. "In Egypt," as a contemporary proverb put it, "gold is as plentiful as dust."

Although the reliefs of the *Gm(t)-p3-itn* are numerous and colourful, they yield very little historical information. We know from other sources that Akhenaten had married the beautiful Nefertiti, and that by the fifth year of the reign she had borne three daughters; but who she was and why she appears to have wielded such power early in the reign we simply cannot tell. It is also certain that by the mid-point in his first decade Akhenaten had erected three additional buildings in the environs of Karnak; but, although we possess much of their relief decoration, their purpose and location are alike unknown. Similarly, our meagre sources tell of a palace located within walking distance of the *Gm(t)-p3-itn*, but although we have a reasonably good idea as to its whereabouts, we still cannot ascertain its size, nature, or appointments.

Akhenaten hints darkly in one of his few surviving inscriptions at a measure of opposition he encountered while still resident in Thebes. He never identifies his critic(s), but it is a good guess that they constituted an influential interest group centred upon the high-priest of Amun.

In his fourth year the king must have decided to quit Thebes for a new city where his ideas would have freedom to develop. A site in Middle Egypt was selected, planners and architects assembled, and preparations to move set on foot. Before moving, however, Akhenaten despatched a last, Parthian shot at the city and system he was renouncing: the mighty "king of the gods", Amun, head of the old pantheon, was formally anathematized, his temple closed, and his name hacked out wherever it was found in inscriptions. An inscription from the quarries of the Wadi Hammamat records that in the fourth year the erstwhile high-priest of Amun was sent thither to fetch stone for the new city, an unlikely task in normal times for such a high dignitary. On the road to the same quarry a passing military adjutant carved his name and a large sun-disc shedding its rays on the names of Akhenaten and Nefertiti. Success in the new regime was now to be enjoyed only by those who accepted the new god.

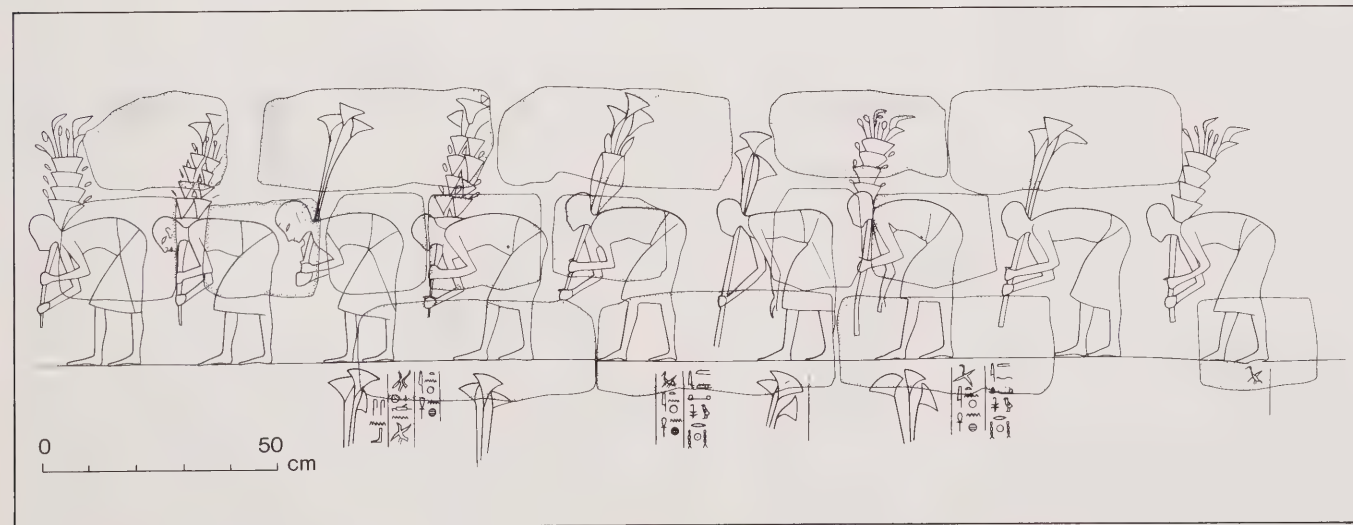
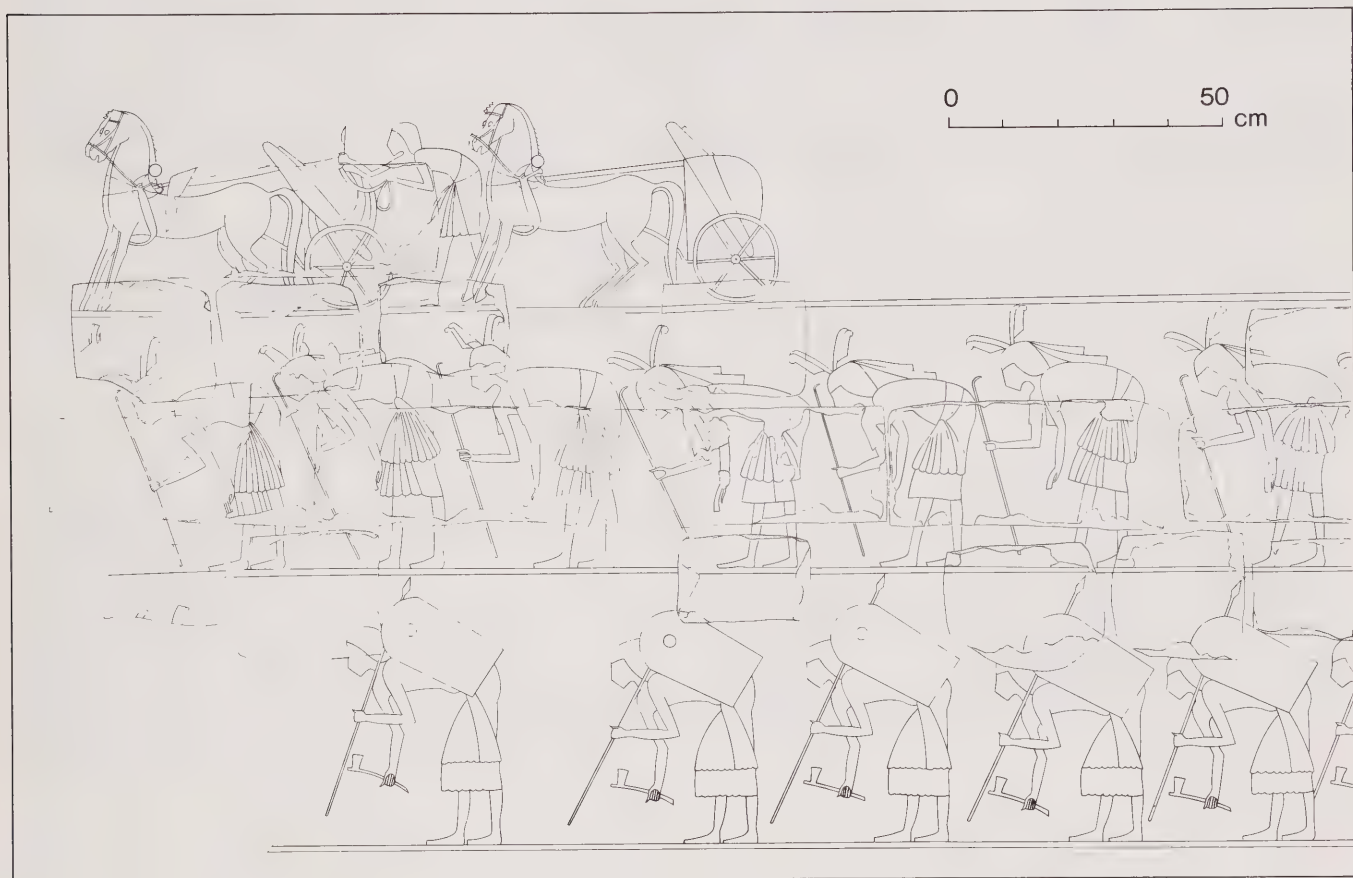
The excavations of East Karnak have demonstrated that as soon as Akhenaten and the court abandoned Thebes for Amarna, the new capital in Middle Egypt, the Theban temples he had built ceased to be used. Fifteen years later,

after his death, when Tutankhamun had restored the old gods and the *status quo ante* and had moved away from Amarna, some minor repairs and redecoration of the Theban buildings were effected, but the opposition was too strong to allow a return to past glories. The *Gm(t)-p3-itn* sat as a huge "white elephant" for ten more years, a prey to occasional vandalism until, with the coming of pharaoh Horemheb, it was finally destroyed.

Everywhere in our excavations we uncovered, at the level of the temple, a broad path of destruction at places over fifty centimetres deep. Walls had been demolished and their foundations uprooted in order, at one and the same time, to eradicate the memory of the heretic and to provide cheap masonry for new Karnak construction. Statues had been either smashed to pieces or pushed over on their faces. Over the whole we found a curious sequence of red, grey, and

Top: Chariots, feather-wearing courtiers, and a military bodyguard await the king's appearance outside the temple. Illustration: Adella Shaheen.

Bottom: Priests bow low, shouldering bouquets, as the king and his entourage approach the temple. Illustration: Rosemary Aicher.



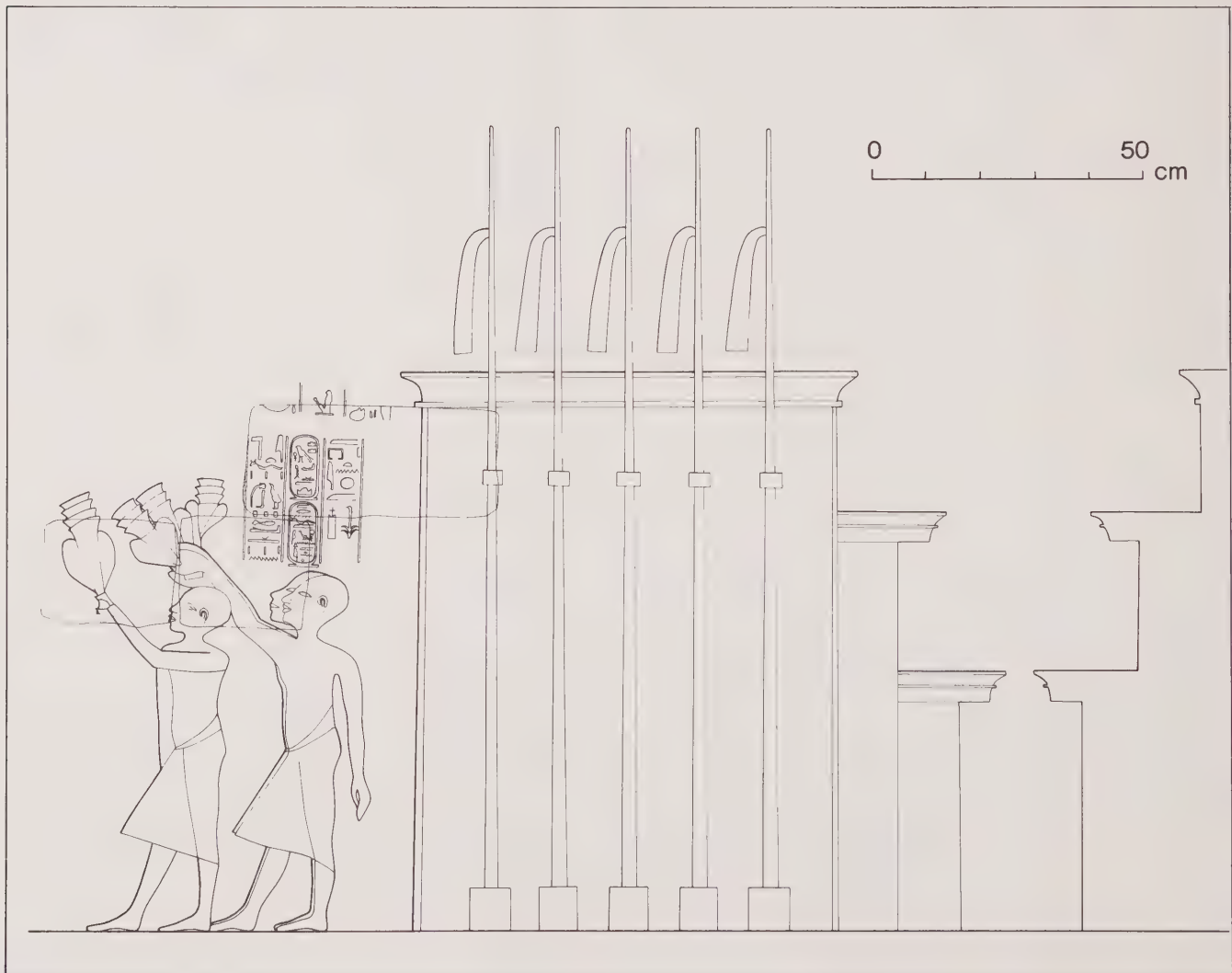
black layers declining on to the open court of the temple. With the help of Professor Michael Thompson of the Department of Chemistry, University of Toronto, it was determined that these stria represented the collapse of the massive enclosure wall of mud-brick which had been intentionally fired at great heat and allowed to fall over the ruins. For six centuries the site had remained abandoned, a refuse dump for the city of Thebes, until around 700 B.C. the expanding population of the city turned it into a poor residential quarter. All that remained in the collective consciousness of later generations was a dim memory embodied in a folktale of the "leprous people" banished to the quarries and of their rebellion under the leadership of the blasphemous ex-priest Osarsiph.

Although Akhenaten's detractors and those that persecuted his memory would probably be dumbfounded at the news, we are now in a position physically to restore the temple they thought they had destroyed. If sufficient funds are forthcoming, the brilliantly coloured reliefs and the majestic porticos of at least a portion of the great *Gm(t)-p3-itn* may once again arise over the wastes of East Karnak. In addition a few, but suggestive, clues point to future discoveries similar to those made in the past ten years. The remains of the palace probably lie adjacent to the *Gm(t)-p3-itn*, and massive construction detected by sondage beside our dig-house suggests the presence of another complex wholly unknown until now.

These are heady expectations, and unfortunately smack of a sensationalism currently associated with the likes of Indiana Jones. In fact much painstaking archaeological work remains to be done before we can write *finis* to our work in East Karnak. Wholly unexpected, for example, and to date inadequately inves-

Opposite page, top: Visiting Hittite dignitary with chariot team. *Bottom:* Egyptian soldier with company standard, bowing to the king.

Below: The "god's-fathers and chief priests" proffer bouquets to the king in front of the temple gate. Illustration: Rosemary Aicher.





tigated, was the level underlying the *Gm(t)-p3-itn* temple; for the latter had been built over the ruins of a once-prosperous city dating back to the 18th century B.C., and destroyed some two hundred and fifty years before Akhenaten happened upon the scene. Of equal interest are the numerous small temples of much later date (4th to 1st century B.C.) which dot the landscape, and the mysterious mud-brick "pyramid" which lies on the south of our concession. Questions relating to date, the identity of the builders, the function of the buildings and their economic relationship with the city, town planning, local ecology, and human diet—these are but a few of the areas of investigation into which the archaeologist must beat a path.

I strongly suspect that the modern enquirer, upon delving into the complexities of Akhenaten's revolutionary program, will emerge with a lasting appreciation, first and foremost, of the heretic's new art form. For, far more important than the rather shallow monotheism he espoused, the unrestrained beauty of the artistic treatment of the feminine form and of scenes from everyday life will remain the young pharaoh's most signal contribution to the culture into which he was born. Though later generations succeeded in repressing his ideology, they could not help being subtly influenced by the canons he had introduced; and the works of art of the "restoration" period, still under the influence of Akhenaten, can be ranked among the finest examples of sculpture and painting ever produced.

The Akhenaten Temple Project is sponsored by the University Museum, University of Pennsylvania, and lent academic support by the University of Toronto. Current major funding for the excavations comes from a research grant from the Social Sciences and Humanities Research Council of Canada and from Mr James Delmege Pembeni of the Channel Islands.

Donald B. Redford was born in Weston, Ontario, and educated at University College, University of Toronto, and Brown University. Since 1961 he has been in the Department of Near Eastern Studies, University of Toronto. He has excavated and engaged in archaeological surveys in Jordan, Israel, and Egypt, and has written numerous books and articles on the history and archaeology of the Near East.



*Early Indian Art
of the Great Lakes*

PATTERNS OF POWER

Ruth Bliss Phillips

THE search for the perfect souvenir of a journey to a distant place is a deep-rooted and widespread human impulse. Indeed, we owe many of the most valuable and beautiful objects in modern museum collections to the touristic tastes of earlier generations. The upper-class British officers who were drawn into the Great Lakes region by the wars of the late 18th and early 19th centuries were no exception to this rule. Under the influence of Enlightenment theories about human society they collected both natural and ethnographic specimens with increasing energy and enthusiasm. The works of man and of nature were valued not only for their beauty and New World exoticism, but also for their scientific value.

The collections of Indian artifacts made by gentlemen-soldiers serving in western Ontario and the Ohio region around 1800 are particularly important for the study of the art of the Indian peoples of the Great Lakes. They provide evidence of the style and imagery of "traditional" Indian art before it had become radically altered by intensive European influences and the changes that were forced on the traditional lifestyle. One of the best preserved of these late 18th-century collections is also one of the least known. The Grant Collection, owned by the National Museum of Ireland, has never until now been pub-



Opposite page: Both sides of the blade of a canoe paddle. The handle bears the initials "JG", which suggests that it was made for Jasper Grant. Although functional, the paddle is clearly an early example of tourist art. Woodland Indian objects that are most closely related to the paddle iconographically include moosehair- and quill-embroidered birch-bark boxes and trays made as souvenir items later in the 19th century. National Museum of Ireland.

Left: Child's moccasins made of tanned deerskin, with ribbon appliqué and glass beads. About the turn of the 19th century, Great Lakes Indians began to make more use of ribbon appliqué in the decoration of their clothing, a development thought to be related to the "dumping" of silk ribbon on the North American market because of changing fashions in Europe. National Museum of Ireland.

Knee fringe made of hide, thongs, forty-four eagle feathers, blue pigment, and porcupine quills dyed yellow, blue, red, and orange. Some ornaments worn by Great Lakes Indians honoured a personal guardian spirit, or *manito*, by imitating aspects of the *manito*'s appearance.



lished or exhibited outside Ireland and Great Britain. However, in celebration of Ontario's bicentennial the collection was returned temporarily to Canada this fall as the focus of the exhibition *Patterns of Power*, organized by the McMichael Canadian Collection with the assistance of the National Museums of Canada. Together with the Grant Collection, a selection of related pieces from major Canadian collections, including the Royal Ontario Museum's, will be exhibited at the McMichael through 6 January 1985.

The Grant Collection numbers some fifty-three items, many of which are unique and of exceptional beauty. The collection was assembled by Colonel Jasper Grant and his wife, Isabella, who were in Canada with the 41st Regiment from 1800 to 1809. Grant, an Anglo-Irish career officer, spent most of his time in Canada as commander of the garrisons of Fort George, in the Niagara peninsula, and of Fort Malden, at Amherstburg near Detroit. The Grants were active correspondents and the letters which Jasper wrote to his brothers in southern Ireland were preserved and eventually given to the National Library of Ireland. These letters are, in their own way, a treasure equivalent to the collection itself. Reading through them, we learn of Grant's reactions to life in the frontier forts of Upper Canada. We discover what he found attractive or alien in the wild Canadian landscape and, of even greater interest, how he saw the native peoples amongst whom he was living.

It is clear that to Jasper Grant the native presence was the dominant reality in Upper Canada at this time, dwarfing the small communities of white traders, soldiers, and settlers. In 1805, when he learned that he was to be transferred to Amherstburg, he expressed this feeling in a letter to his brother: "We shall be now out of the way, snug enough in Upper Canada among Tribes and Nations of Indians." It is clear, too, that the Grants found the European society of the post nearly as strange in its customs as the native. Grant remarked in particular on the free mixing of Europeans of different social classes. He comments that he often found himself entertaining at dinner the shopkeeper from whom his wife had purchased ribbons and laces the same morning, together with his guest's children by different mothers, both European and native. "The same respect is equally shown to all," he wrote, "and illegitimacy given no shame."

While Grant could marvel at all this and accept with tolerance the ways of the place for himself and his wife, he occasionally worried about the way his children were growing up. The Grants had arrived in Canada with their first-born baby, and three more children were born during their stay. Grant reported

on the progress of his eldest son and namesake in another letter which gives us a fascinating glimpse of a child's experience of life in a frontier fort. "Jasper is growing a fine wild fellow," he says. "I wish to God I could send him to you to keep with Tommy. . . . I fear he will turn Indian, he sings their war Songs already and affects to dance like them."

Little Jasper Grant did, indeed, have ample opportunity to watch and imitate the ways of native people. Every summer several thousand Indians, representing more than a dozen different tribes whose homelands lay as far west as the Mississippi, visited Amherstburg. Grant wrote:

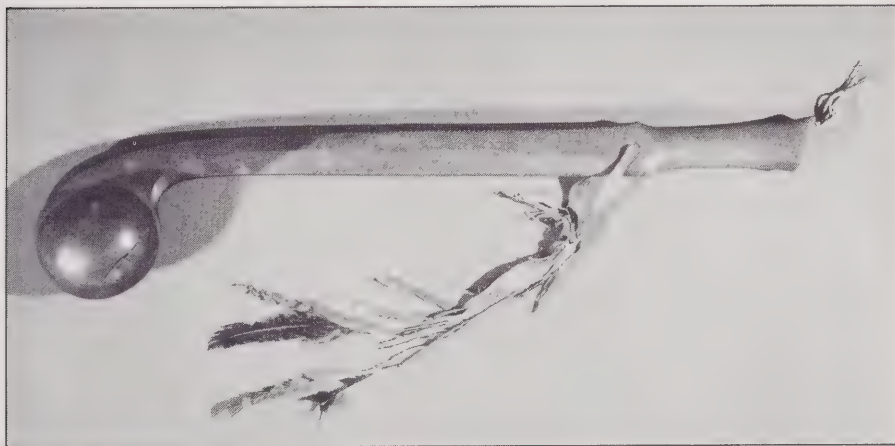
From June 'til November this Garrison is constantly surrounded by hundreds of Savages coming, some of them in Tribes from very distant parts to receive their annual presents from the King, their Great Father, as they call him. During their stay here they pass their time in drinking and dancing, and disturb us much, for my house is very close to the Island Bois Blanc, on which they encamp.

Jasper Grant's letters also contain much information about his activities as a collector of natural history specimens and several detailed descriptions of the dress of native people in which it is possible to recognize ornaments and garments that appear in his collection. At this period educated men were equally intrigued by exotic flora and fauna, or "natural curiosities", and by man-made objects, or "artificial curiosities". Indeed, Grant appears to have reserved his greatest enthusiasm for the many varieties of seeds which he shipped home to his brother and for a pet black squirrel which he painstakingly raised and trained and sent to his nephew and niece as "a great beauty and Curiosity".

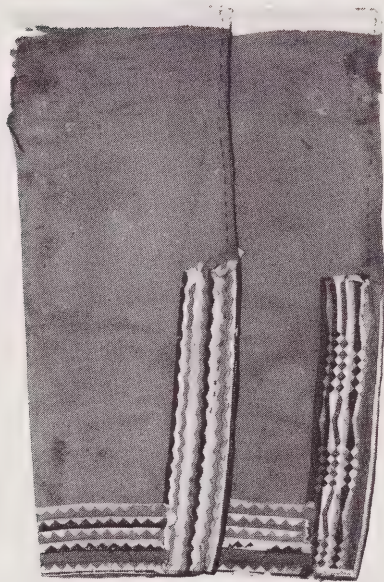
It is the collection of Indian artifacts, however, that holds the greatest interest for us today. The Grant Collection encompasses a wide range of different types of artifacts rich in religious imagery and of a very high level of artistry and craftsmanship. There are articles of costume, ornaments, pouches, medicine bundle covers, pipes, a club, a ladle, a canoe paddle, and arrowheads. Many of the materials used in the creation of these pieces derive from the fur trade; during this early period of contact, silk, fabric, woollen yarn, glass beads, and



Wood club with iron spike, traditionally said to have belonged to Joseph Brant. It is engraved with a number of motifs—for instance, the horned serpent on the shaft—that are closely related to those seen on objects in the Grant collection. Additionally, the club displays a fascinating array of images that appear to be dream representations, including one figure probably representing a *manito* whose head is surrounded with rays of light. ROM.



Wood club with sinew and feathers. With the traditional ball-headed club, as one observer explained, "the blow upon the head is generally given, previous to the operation of scalping." As was often the case, one side of this club bears a series of engraved marks, a record of the number of blows the warrior had delivered to the enemy. The transition between the shaft and the ball is carved in the form of stylized talons. National Museum of Ireland. Photo: British Museum, Museum of Man.



Above right: Rare cosume of tanned deer-skin probably typical of the everyday dress of Great Lakes men before contact with Europeans. No trade materials were employed in the costume's manufacture, with the exception of a metal punch, probably used to make the perforations ornamenting the shoulders and to cut the triangular shirt flap. National Museum of Ireland.

Above left: Leggings of tanned, black-dyed deer skin with ribbon appliqué borders. The sides are unsewn and the leggings probably have never been worn. National Museum of Ireland. Photo: British Museum, Museum of Man.

Below left: Women's leggings of red stroud and vari-coloured silk ribbon. ROM.



metals were used to enrich artistic concepts that were centuries old. Indeed, the possibilities presented by these new materials and the as yet limited contact with European cultures appear to have given rise to unprecedented heights of artistic creativity among Great Lakes Indians.

The response of native artists to new materials can be seen in the contrast between two articles of costume in the collection. Among the many rare pieces is a man's deer skin costume of a type described by Grant in one of his letters as "the ordinary dress of a Savage when hunting". This costume is decorated with red ochre, fringing, and decorative cut-out perforations around the neck and on the shoulders. The edges are held together with evenly spaced thongs rather than the sewn seams that became common under European influence. A pair of black-dyed leggings with ribbon appliqué borders collected by Grant, and a related pair in the ROM's collection, display the enrichment of colour and texture that became possible with the advent of European trade cloth, needles, and thread.

The cosmological imagery that we see on many of the pieces in the Grant Collection is eloquent testimony to the world view that governed the thinking of native people at this time. Although lack of documentation makes it difficult to attribute the pieces in the collection to specific Great Lakes tribes, certain common notions underlay the beliefs of the peoples in the region, making it possible for us to interpret much of the imagery. Thunderbirds, the great cosmic deities, or *manitos*, of the upper world, are to be seen on many pouches and other objects, while the *manitos* that dominated the underworld, the Underwater Panthers, are to be seen on many other items. Often, images of the upper world and the underworld deities are present on the same object in a spatial relationship that replicates the mythological opposition of the forces of above and below.





The depiction of a *manito* on one's personal belongings indicated a special relationship between the owner and the *manito*, in which the *manito* conferred blessings on the human being. This special protection by a guardian spirit was considered necessary for success in life and was brought about by sacrifices made by an individual during the vision quest. The representation in art of aspects of the vision was imbued with some of the actual power of the *manito*, but it was considered essential to guard the privacy of the vision in order to preserve its potency. Thus it is possible that many apparently abstract motifs in traditional Great Lakes art are schematic representations of *manitos* or of their spiritual energy. It is common, furthermore, for many artistically embellished items to display the zigzag and undulating lines that are associated, respectively, with the lightning released by the Thunderbirds and the waves and whirlpools created by the Underwater Panthers. A medicine bundle cover collected by Grant, for example, displays on one side a bold image of a Thunderbird bordered with jagged zigzag lines. On the other side of the bag the Thunderbird is symbolically balanced by an image of an Underwater Panther, the top half of

Medicine bundle cover, finger-woven of nettlestalk fibre, with animal hair, yarn, and pigment. On one side is an image of a Thunderbird; on the other an image of an Underwater Panther. National Museum of Ireland. Photo: British Museum, Museum of Man.



Moosehair-embroidered belt pouch of vegetable fibre, with hide, animal hair, glass beads, ribbon, and metal cones. The pouch would have been folded over the wearer's belt so that the two contrasting design areas formed its front and back surfaces. National Museum of Ireland. Photo: British Museum, Museum of Man.



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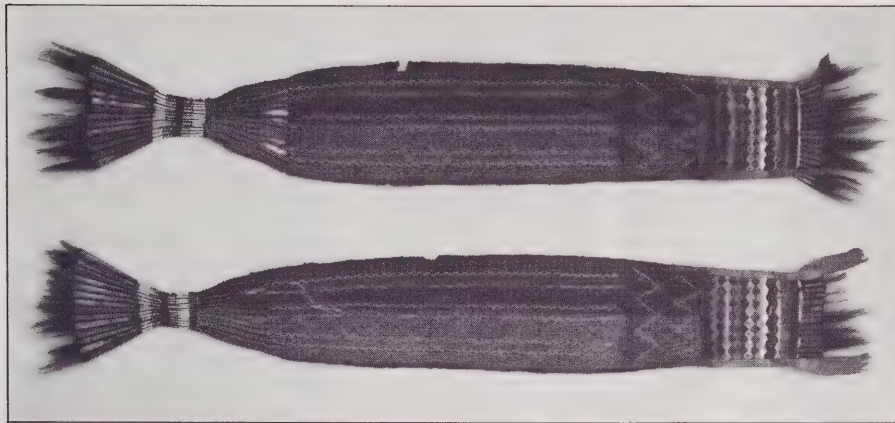
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Garter pendants of wool yarn, glass beads, vegetable fibres, porcupine quills, brass cones, and horsehair. With the garter tied below the knee, the decorative panel of quillwork or ribbon appliqué was folded over at the top and prominently displayed. National Museum of Ireland.



Wood drinking cup. ROM.

whose body dissolves into parallel waves of castellated lines. The same two linear motifs are to be seen around the rim of a small personal drinking cup in the ROM's collection.

These energy lines—patterns of power—ornament a wide range of ritual equipment and costume created by Woodland artists. The continuity in the approach to the design both of articles of costume and of objects used in worship and meditation, such as pipes and medicine bundle covers, suggests that there was no clear division between the secular and the religious in traditional Woodland Indian art. The entire universe was understood to be animated and permeated by spiritual forces; consequently the presence of this power could potentially be revealed in all things.

One outstanding object in the Grant Collection is notably lacking in power line motifs or images of the *manitos*. This is a canoe paddle, beautifully engraved with scenes of Indian life showing people dancing, paddling and sleeping in canoes, and cooking next to a wigwam. The handle of the paddle bears the initials "JG" in an elegant, flowing script, suggesting that the paddle was made as a gift or on commission for Grant.

Jasper Grant's canoe paddle is art made for the European, true tourist art, though of high quality. As time went on, this type of art came increasingly to dominate the artistic production of Great Lakes Indians. In 1800, however, such European-oriented objects were still relatively uncommon. The artistry and imagery of most of the objects in the Grant Collection permit a glimpse of an ancient world-view, one that was little understood by the collectors themselves, but which today can be more easily reconstructed with the aid of the works of art they helped to preserve.

Ruth B. Phillips is associate curator for contemporary Indian art at the McMichael Canadian Collection and guest curator of the exhibition Patterns of Power: The Jasper Grant Collection and Great Lakes Indian Art of the Early Nineteenth Century. She is assistant professor of art history at Carleton University in Ottawa, where she teaches courses in the arts of the native peoples. Her earlier research was in African art, and she carried out field work in Sierra Leone in 1972. She has published on African and Great Lakes Indian art.

Touhu

An ancient Chinese game

Ka Bo Tsang



Bronze pot of the Qing dynasty, used in the *touhu* game.

Opposite page: Hanging silk scroll depicting a lady playing the *touhu* game, from the ROM collections.

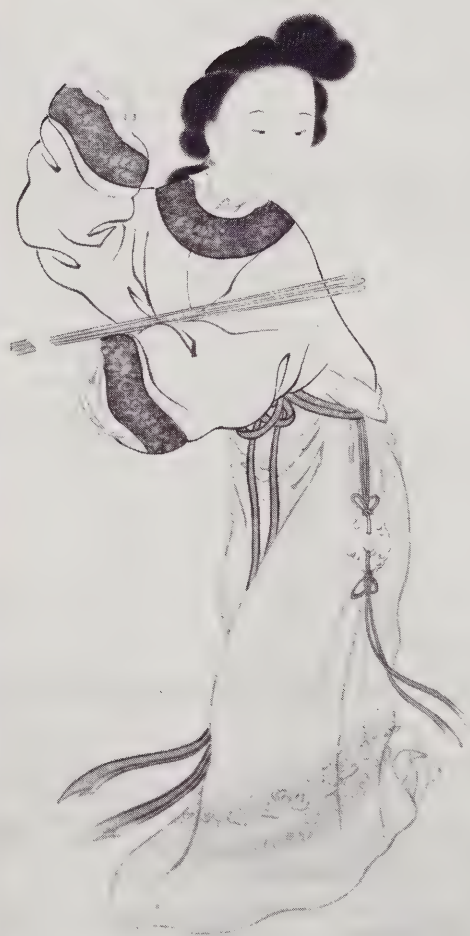
AMONG the Chinese paintings in the ROM is a hanging scroll executed in ink and light colour on silk that illustrates a Chinese game no longer played today. It depicts a lady pitching a rod into a bronze pot, and the game she is playing is called *touhu* or "pitch-pot". The aim of the game, which was played competitively, was to pitch arrows into a small-mouthed vessel.

The history of *touhu* dates back to the Zhou period (11th century–256 B.C.). At that time it was a ceremonial game common at parties when guests were to be entertained after feasts. It had evolved from archery, and at first was an exclusive pastime of kings, dukes, and other high officials, played indoors. Later, however, it came to be played both indoors and outdoors, and by the Tang (618–907) and Song (960–1279) dynasties its popularity had spread among intellectual circles. During banquets and literary gatherings it always provided merriment and a relaxed atmosphere.

Four components made up the essential equipment of the *touhu* game: a pot, some arrows, some counters, and their containers, called *zhong*. In the early stages of its development the game was played with a *hu*, a wine vessel used during banquets, as a container into which the participants pitched the arrows. The vessels were partially filled with beans to prevent the arrows from bouncing out. The sizes of the wine containers varied, and even later, when pots specially made for arrow-pitching were used, sizes still differed. According to documentary sources, pots of the Song dynasty were generally one *chi* (30.72 cm) in height and three *cun* in diameter at the mouth (1 *cun* is one-tenth of a *chi*, or 3.072 cm), while each of the two pierced ears was one *cun* in diameter. But a Ming dynasty (1368–1644) pot has been known to be as tall as seven *chi*. The ROM has in its Chinese bronze collection an example of a Qing dynasty (1644–1911) pot that measures 50 cm in height and has no base.

The arrows used in the game were made of mulberry wood and feathers, similar to those used as weapons but without the sharp arrowheads. Again, their lengths varied, ranging from two to three *chi*. As a rule, shorter ones were used indoors and longer ones outdoors. Counter-holders were usually carved out of fine-grained wood in the shapes of reclining animals. Openings on their backs allowed the counters to be stored in their hollow bodies. Different kinds of animal such as deer, rhinoceros, and tiger were used to denote the status of the players. Usually the counters were in the form of short sticks; however, to judge from the circular openings in the animal-shaped holders, they may also have been flat, circular pieces made of bamboo, wood, or precious materials.

The earliest detailed account of *touhu* is found in *Li Ji*, the *Book of Rites*, written in the Western Han period (206 B.C.–A.D. 24). It describes the main features of the game as well as the rigid ceremonies connected with it. According to this early source, at the start of the *touhu* game the participants formed two teams.



Our earliest pictorial evidence of the *touhu* game is this ink rubbing of a stone relief from a tomb dated to the 2nd century A.D. and situated in Nanyang, Honan province.

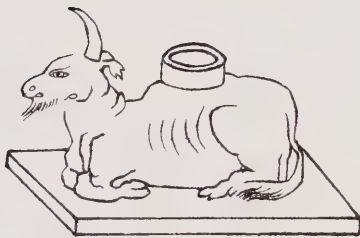


The members of one team took their seats on the east side, while their opponents were seated opposite. The game was conducted by a master of ceremonies appointed to ensure fair play. It was his responsibility to start the competition, to measure the distance between the player and the pot, to keep time, and to record the scores, as well as to act as umpire when conflicts arose.

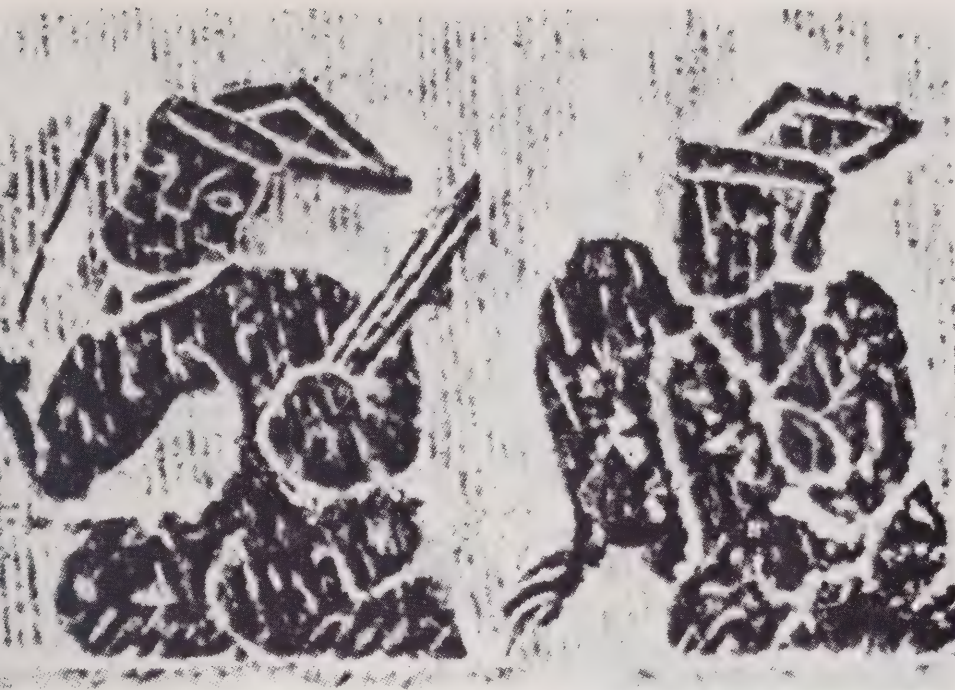
Music was played when the contestants had taken their seats and were getting ready. At the start of the second round of music, the guest team would be called to begin pitching arrows into the pot, which was usually placed about the length of two and a half arrows away from the point of pitching. The number of arrows to be pitched varied from time to time, from four or five up to twelve. However, all the arrows had to be pitched by the end of the fifth round of music. Scores were calculated and recorded. The host team then took its turn. At the end of each game the defeated team sent a representative to undergo the penalty of drinking a goblet of wine. This representative would show his respect by kneeling to the winning team and making a deep bow; he would humbly thank the winners for giving him the honour of drinking, and would then empty the goblet in one gulp. The winning team would also send a representative to return its respects by kneeling to the defeated team and acknowledging their grace.

The scoring system also varied. In the Song dynasty, each participant was required to pitch twelve arrows. Since it was considered difficult to succeed at the first try, the first arrow, if successfully pitched in, was awarded ten points; if it was pitched through either of the two pierced ears of the pot, the player could score twenty points. Each of the following ten arrows, however, scored only five points if pitched into the pot, and ten if pitched through the ear. But if the first arrow was a miss, the second, even though successfully pitched, scored only one point. Again, because it was considered unusually hard to pitch the last arrow into the pot this final pitch could earn the player fifteen points.

There were other ways to score high marks. Some players would try to pitch an arrow in such a way that it would land flat across the ears of the pot or on its mouth. Others would try pitching an arrow so that it came to rest in a slanting position with only half of the arrow inside the neck of the pot. Yet others practised making an arrow swirl around inside the neck of a pot before stopping in a slant position. A player who achieved any of these extraordinary feats would be awarded at least fifteen points. The most difficult feat, however, was to pitch the arrow by holding its tip, making its feathered end enter the neck or the ear of a pot; this could earn the player 120 points. Some people practised hard at gaining proficiency in such extraordinary pitching techniques.



Animal-shaped counter holders. Drawn by Scott Collie after an illustration in the *Bulletin of the National Museum of History* 12, People's Republic of China (December 1981):45.



One of the most skilled players of the game was a eunuch named Guo who lived in the Western Han period during the reign of Emperor Wu (140–87 B.C.), when *touhu* was a very popular game. Guo was said to have developed an incredible pitching skill, enabling him to pitch an arrow into a pot, make it bounce back, and then catch the arrow and pitch it again. In this way, he could use the same arrow well over a hundred times and score enviable marks. Guo was often summoned to pitch for the emperor and invariably became the invincible champion, for which achievement he was rewarded magnificently with gold and silk. According to another story, in the Western Jin period (A.D. 226–316) the notoriously opulent provincial governor Shi Chong (A.D. 249–300) had a concubine who could pitch arrows into a pot placed behind a screen. It is said that she had never failed in this feat.

The ROM's painting, which is unsigned, invites comparison with a painting in the Shandong Provincial Museum in the People's Republic of China depicting exactly the same subject matter. However, while there is a remarkable resemblance in the composition and in the presentation of the lady in both paintings, there is a pronounced difference of style. The ROM painting displays the genteel mood and static quality characteristic of 19th-century or late Qing paintings of ladies at various occupations. The Shandong painting, which is by Min Zhen (1730–after 1788), shows the very different style of brushwork for which that artist was renowned—vigorous, fluid, and highly suggestive of movement and vitality.

The two paintings display other differences than that of style. While in both paintings the distance between the lady and the pot is compressed because of the narrow vertical format, the anonymous artist of the ROM painting has made the game look simple and comprehensible by placing the pot in front of the lady. In Min Zhen's work the positioning of the pot behind the lady makes the game look peculiar and intriguing. The lady in the ROM painting is obviously pitching the rod forward; in Min Zhen's painting the lady seems to be pitching the rod backward, perhaps in an attempt to execute one of the difficult feats described earlier.

Apparently the game of *touhu* underwent considerable changes during the long period since it was formalized in the Zhou dynasty. In our two paintings the pitching-arrows have been replaced by rods. Furthermore, from the fact that no painting has been found depicting a man playing the game, it is clear that by the end of the Qing dynasty, it had changed from a ceremonial entertainment for men at court to a casual pastime for women. This gradual change signalled a decreasing interest in the game which eventually led to its demise.



Hanging scroll, ink on paper, by Min Zhen. Shandong Provincial Museum, People's Republic of China.

Ka Bo Tsang received her undergraduate training at the University of Hong Kong, and completed her Ph.D. in the Department of Fine Arts there in 1984. She joined the ROM's Far Eastern Department in 1977, where she is curatorial assistant. Her main research interests are Chinese painting and calligraphy.

EARLY CANADIAN *Quilts*

Marriage of art and utility



QUILT-MAKING was a popular pastime for women in the 19th century and continues to be so today. Recently, however, it has been elevated from the realm of a domestic craft to that of a sophisticated art form. Today, as in the 19th century, the textures and colours available in fabrics, combined with the design possibilities of machine- and/or hand-stitching, lend themselves beautifully to creative design. In view of the present popularity of the craft to collectors, quilters, and artists, it seemed appropriate to assemble a show that would help to remind us of the roots of Canadian quilt-making.

From 13 October 1984 to 8 April 1985, at the Sigmund Samuel Canadiana Building, the Textile and Canadiana departments will present an exhibition of 19th-century Canadian quilts. The show will focus on the techniques of quilt manufacture—pieced, appliquéd, and embroidered—and will contain about thirty quilts from the Maritimes, Quebec, and Ontario dating from as early as 1840 until 1900.

Nineteenth-century quilting was practised on several levels. First, and most basic, was the attempt to create a warm bedcovering using available materials. Second, and perhaps equally important, was a desire to make this functional object as attractive as possible. As the century progressed, the aesthetic consideration gradually overtook the functional one, and although quilters continued to make useful items, their products became increasingly ornamental—cushions, bedspreads, table and piano coverings, throws, and so on.

Pieced quilts, perhaps more than any other type, reflected the frugal use of scraps of fabric to produce a needed household article. A successful method of making graceful patterns from cloth fragments was to work from the centre of the quilt outwards, thereby allowing the available fabric to determine the overall design. Failure to do this might result in miscalculations, leaving an originally well-conceived quilt looking lopsided and awkward. Even without an abundance of cloth pieces, extremely careful planning by a quilter could yield stunning designs from nothing but two- to three-inch bits of dress cottons obtained either entirely from one's own scrap-bag or supplemented with material from a neighbour or dressmaker. Many pieced quilts were also made with remnants of old homespun clothing and bedding. Such quilts, with their thick wool filling, are true testaments both to the need, in the first decades of the 19th century, for warm bedcoverings and to the expense and difficulty of obtaining surplus textiles.

Adrienne Hood

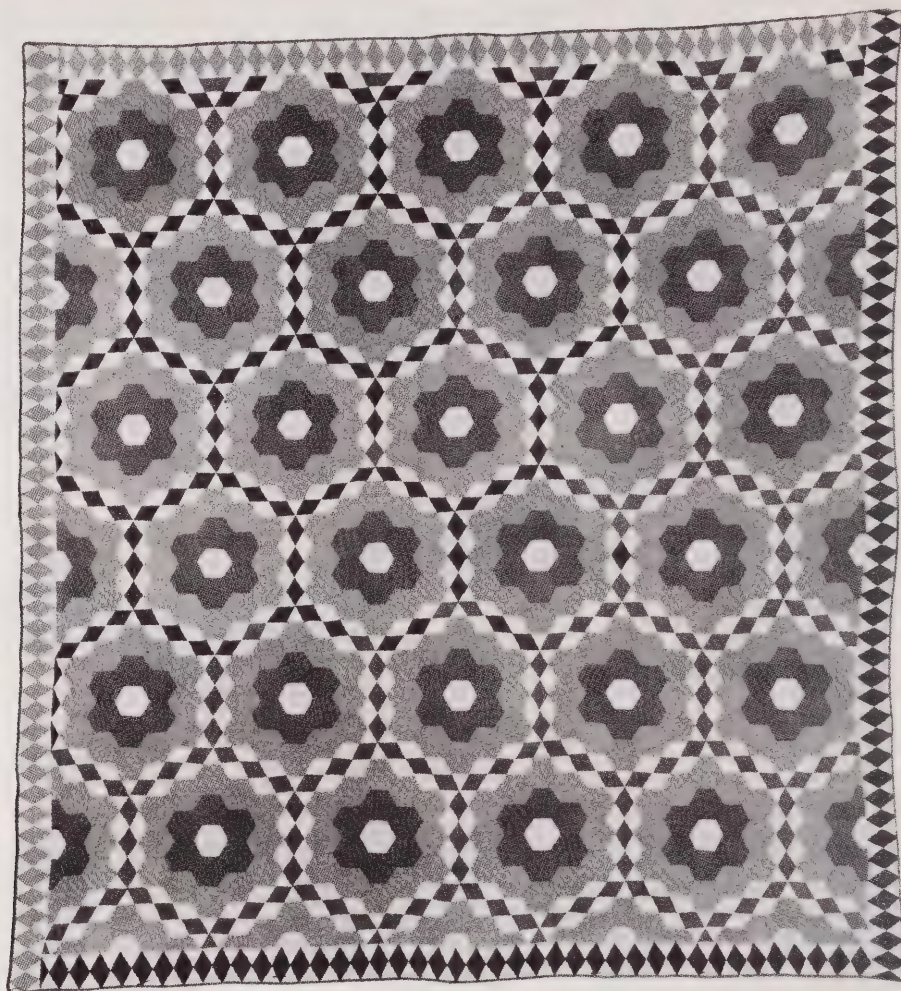
*Opposite page: The Quilting Party: oil on paper backed by composition board; artist unknown; c. 1875–1900. This lively scene illustrates a mid-19th-century quilting bee. The image was derived from a black-and-white illustration that appeared in *Gleason's Pictorial*, 21 October 1854. Photo courtesy of the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia.*

Below left: The only Newfoundland quilt in the ROM collection; Codroy Valley; c. 1845–48. Pieced of dress cottons, it displays a very clear attempt to create a pattern despite the scarcity of materials. Gift of Mrs Mary MacLellan.

Below right: Pieced quilt; Eastern Townships, Quebec; mid-19th century. Although the design is striking, clearly the quilter ran short of fabric and could not complete it as planned. Gift of the Lampshade Shop, North Hatley, Quebec.



Quilt patterned of hexagons, diamonds, and triangles; Peel County, Ontario; 1860s. Made entirely of cotton, it is quilted in a concentric shell pattern.

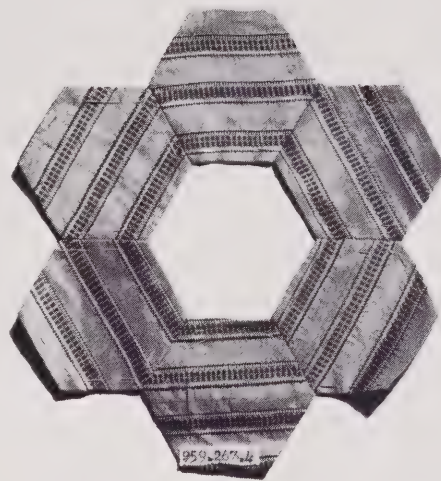


Cotton prints pieced in "house" pattern; Ontario; late 19th century. Anonymous gift.



We tend to think of quilts as original folk art. To a certain extent this is true, but as the 19th century progressed, the effects of the industrial revolution were increasingly felt by quilters. Not only was more cloth produced in greater varieties, but the mass media were beginning to permeate the population in the form of the printed word. *The Lady's Book*, published in Philadelphia by Louis A. Godey throughout the 19th century, reached homes all over North America. As early as 1835 it contained very specific instructions for patchwork. One article gave explicit details for making "hexagon" or "honeycomb" patchwork, including borders, stitching patterns, and suggestions for the backing and filling. Many 19th-century quilt designs originated in this manner and, as the century progressed, printed patterns became increasingly abundant. It is likely that the "house" or "schoolhouse" pattern was one of these, as quilts with this design can be found in both Canada and the United States; with the exception of the fabrics used, they are all remarkably similar.

Although it may surprise us today, in 1877 an article on quilting in *Cassell's Household Guide* began: "Patchwork is looked upon as an old-fashioned thing. But many old-fashioned things are being revived—some of them with benefit." If we recall the 1835 article on patchwork, however, a quilting revival forty years later does not seem so strange. But in 1877, quilting was much less functional and more purely ornamental than it had been in earlier years. Silks and satins were deemed the fabrics of choice, and the same article noted that "all good upholstery shops will sell, even give, cuttings to good customers". At this time, a quilt was also considered beautiful when edged in upholstery cord and tassels. The quilts most commonly associated with this period were pieced of silks, often in a random fashion, and hence were called "crazy" quilts. Many were too small to cover a bed completely and were made as table coverings or ornamental throws for the ends of beds.



Sample of late 19th-century hexagonal patchwork from Ontario. After a ring is made with six hexagons, a centre one is inserted to produce a flat block. Gift of Mrs C. G. Hallowell.



Detail of a "crazy" quilt; Brantford, Ontario; c. 1880s. Pieced of silks and velvets, with the edging of silk and wool tassels that was in vogue during the last quarter of the 19th century, this quilt was made as a showpiece for the end of a bed. Gift of Mrs F. A. Backey.

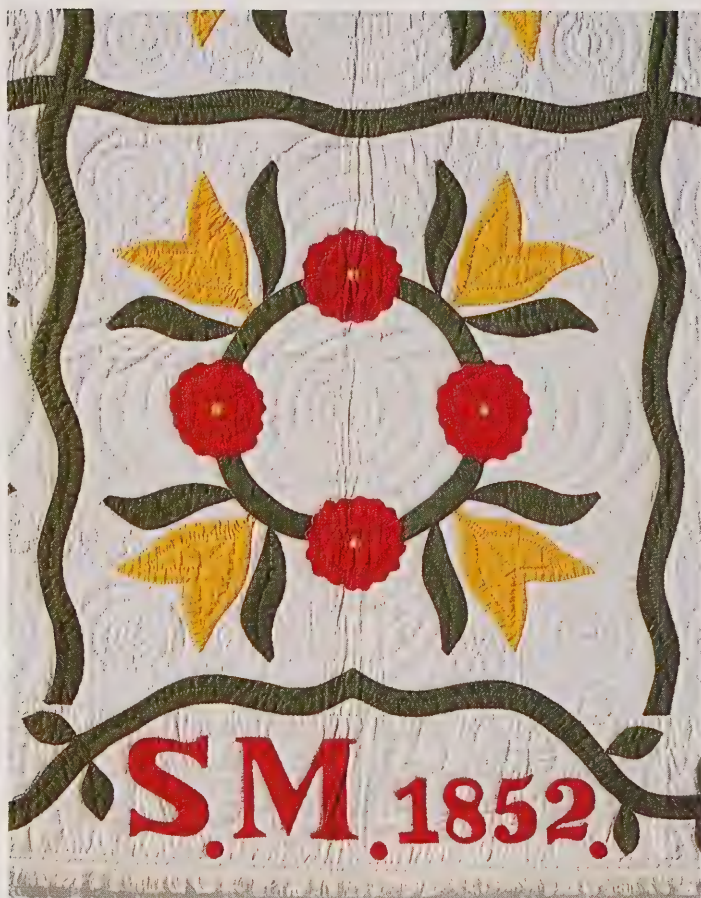




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— Eugene Ionesco

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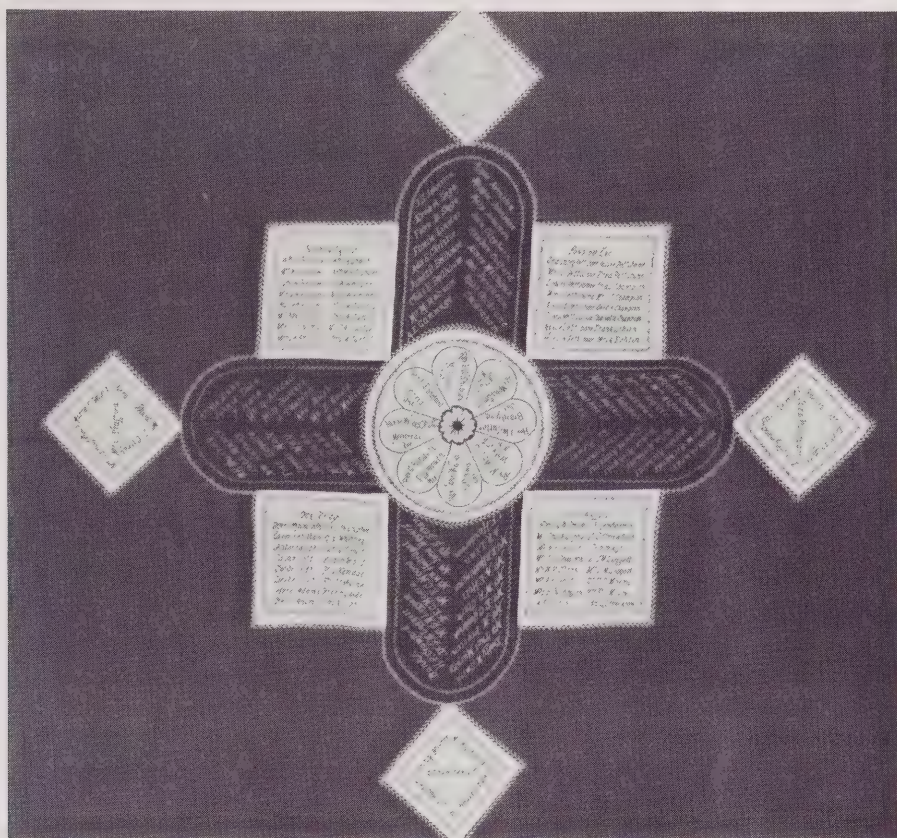


Above left: Detail of a cotton appliqué quilt in a variation of the "Wreath of Flowers" design; Toronto, Ontario; 1852. Made by Sarah Maugham of Wellesley Street for her trousseau. Gift of Mrs J. W. Westaway.

Above right: Detail of a quilt; Ontario; 1872. Made of fine wool and coloured silks by the donor's aunt and mother, the quilt won many prizes at local fairs. Gift of Mrs C. W. Steward.

Below right: Cotton appliqué quilt with unusual scalloped borders; Quebec, probably Eastern Townships; 1858. Gift of Mrs John David Eaton.





Detail of an embroidered and pieced wool quilt; Brantford, Ontario; 1886. Made for Walter T. Currie and Clara Wilkes, who married in 1886 and were to be the first Canadian missionaries to Portuguese West Africa (Angola). The quilt project was organized by the Brantford Ladies' Aid; squares for it came from Ontario, New York, Michigan, and Quebec. Gift of the Reverend T. L. Tucker.

Appliquéd quilts were made during the same period as patchwork quilts, but because the use of fabric was more lavish, they often represented a family's best quilt. As such they were cherished over the years and are probably over-represented in museum collections. The pattern was cut out from one fabric and applied to another, rather than pieced together, giving the quilter more flexibility in design. Some quilts combined both techniques.

As with pieced quilts, many patterns for appliquéd quilts were printed in books and magazines; a quilter simply had to transfer the design onto a paper or tin template and then make the pre-designed quilt in the fabrics and colours of her choice. One popular pattern was called "Wreath of Flowers", and variations on this were abundant; usually bordered with a meandering vine, they can be found throughout Eastern Canada. Not all appliquéd quilts derived from published sources, however. Some, though based on known patterns, were clearly the product of an individual's imagination and fall into the realm of true folk art.

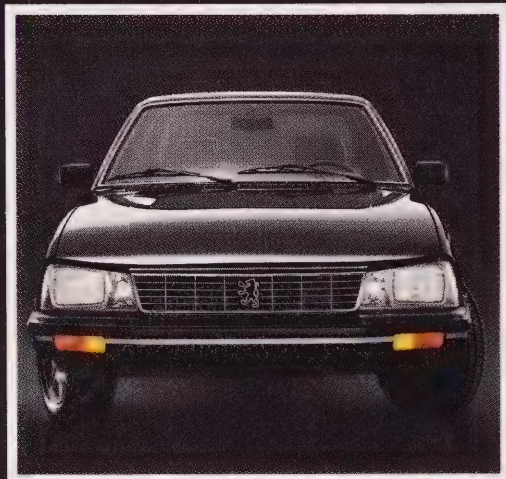
Women also found other ways to embellish their quilts, sometimes with embroidery and sometimes by stuffing all or part of the applied motif. It is interesting to note that these padded quilts were not just for show but were both well used and washed.

Besides pieced and appliquéd quilts, some women made uncut or "wholecloth" quilts. Frequently, these were of white cotton; designs stitched onto the fabric were stuffed from behind to give definition, producing an elegant and warm bedcovering. Wholecloth quilts were also made from an entire homespun blanket filled with carded wool and backed either with another blanket or with large pieces of cloth, and quilted in a simple overall design.

The variety of 19th-century quilt patterns, fabrics, and stitches is truly impressive. The fact that the designs were not always the product of a single, individual imagination in no way diminishes the beauty of quilts made in the last century. *Early Canadian Quilts* is an exhibition devoted to reminding us of the creativity of 19th-century women who used only scraps of fabric and their sewing skills to produce attractive yet functional objects.

Adrienne Hood is a new curatorial fellow in the Textile Department of the ROM. Her field includes North American textile history, regional weaving, and loom technology. Before coming to the ROM she spent several years analysing and weaving reproductions of 19th-century Canadian handweaving to produce a manual of technical specifications for the reproduction of historic textiles. She is presently completing her dissertation on 18th-century textile manufacture in Pennsylvania for the History Department at the University of California in San Diego.

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William H. Gotwald Jr

Death on the March

Army ants in action

IN his suspenseful short story, *Leiningen versus the Ants*, Carl Stephenson conjured up a vision of army ants on the move:

It was a sight one could never forget. Over the range of hills, as far as the eye could see, crept a darkening hem, ever longer and broader, until the shadow spread across the slope from east to west, then downwards, downwards, uncannily swift, and all the green herbage of that wide vista was being mown as by a giant sickle, leaving only the vast moving shadow, extending, deepening, and moving rapidly nearer.

Hyperbole, no doubt; but even so, the cohesive foraging behaviour of army ants has inspired naturalists and scientists alike to describe with unabated emotion the spectacular antics of these insects. In 1974, when I was in the field in Gabon, I was unable to resist the temptation to commit to paper my own description of these marauding predators. I wrote in my journal:

This morning I watched a colony of driver ants forage. The advancing swarm of worker ants moved with the effortlessness of a rain-swollen river. It flowed across the forest floor with singleness of purpose, altered in its course only by the most intrusive of natural barriers. At the forefront of the swarm, hearty explorers reached out, as if they were the fingers of this fleeting hand, determining in some instinctive way, the path to be followed. Behind the swarm, orderly columns of moving workers created a sense of organization for what superficially appeared to be monumentally chaotic. These columns merged to give the swarm its body. As the swarm progressed over the forest litter, small stationary groups of workers formed, giving the moving mass of foragers the appearance of an island-choked delta. In advance of the swarm, all manner of creatures fled, warned in some mysterious way of impending danger. It would be fatal to face the onslaught.

Army ants have made their mark on the oral traditions of many tropical peoples. Names for them abound: *ensanafu*, *siafu*, *kelelalu*, *bashikouay*, and *nkran*, for example, in various African cultures, *tauca* in Amazonas, *tepeguas* in Mexico. Many cultures regard army ants as useful creatures, despite the painful bites they can inflict on human skin. The Ewe of Ghana and Togo welcome the ants in their fields as assurance that there are no deadly snakes about; I have seen caged snakes attacked, killed, and stripped to the bone by the driver ants of



The largest of the driver ant workers are sometimes referred to as "soldiers". Here, one stations itself near the foraging column and assumes a "defensive" posture.

Top: Each driver ant colony contains a single queen, referred to as a *dichthadii-gyne*. She functions as the reproductive centre of the colony.

Bottom: Male army ants are wasp-like in appearance, so much so that Linnaeus, who described the first specimens, placed them in the wasp genus. This male army ant is one of two that Linnaeus actually used to describe *Vespa helvola*.



A foraging raid begins when a column of workers moves out from the nest. Some raiding columns, like the one shown here, are exceptionally wide, whereas others are only five to ten ants wide.

West Africa. Other peoples consider a visit to their homes by army ants as a fortunate occurrence, since even well-ensconced vermin soon flee for their lives. And—most incredibly—in some cultures army ants are used as sutures. The large soldier ants are induced to bite into the skin on each side of a cut, after which their bodies are snapped away. In this way, a row of carefully placed army ant heads serves as a primitive version of a surgeon's thread.

Entomologists currently classify the world's army ants into one of two ant subfamilies: New World species are placed in the Ecitoninae, Old World forms in the Dorylinae. There are perhaps as many as four hundred species distributed throughout the tropics and subtropics, and a few species are cold-resistant enough to be found in Iowa, Ohio, and West Virginia. My own field research has focused on the Old World species, and my quest for these creatures has taken me to the savannas and rain forests of Ghana, Ivory Coast, Nigeria, Gabon, Kenya, Tanzania, Malaysia, and Australia. In all my visits to these regions, I have never lost my sense of awe for the astonishingly complex behaviour of these consummate predators.

Although army ants have physical characteristics that distinguish them from other ants, their most important defining characteristic is their behaviour. First and foremost, they are group predators; that is to say, they band together when hunting prey and cooperate in carrying prey back to the nest. Second, they are nomadic, periodically moving from one nesting site to another. While there are many species of ants that cooperate in the search for prey and others that occasionally change their nesting sites, very few combine both behaviour patterns as complexly as do the army ants.

Every army ant colony contains a single queen, hundreds of thousands or even millions of worker ants and, on occasion, numerous males. The queen hardly resembles an ant. She is wingless and often blind, and possesses a long, distended abdomen whose ovaries produce millions of eggs during her life. The workers, on the other hand, though genetically female, produce no fertile eggs; they are also wingless and sometimes blind. The adult workers of many species may range in size from one or two millimetres to two centimetres. The largest of them are called "soldiers" and are often found near foraging or emigrating columns of other workers. There they assume a "defensive" position: the soldier rears back on its hind legs, with head aloft, its mandibles held menacingly open. Workers care for the queen and her brood (which are technically the workers' sisters), a role that has deprived them of the ability to reproduce. This is the case with the worker caste of all truly social insects—termites, ants, and many wasps and bees. It is a special kind of built-in altruism whose significance and evolutionary origins are still a matter of hot debate among biologists.

Males are produced only occasionally. They look less like ants than the queen does. In fact, they so closely resemble wasps that Linnaeus, who described the first male army ant in 1764, placed it in the wasp genus *Vespa*. They are heavy-bodied and awkward-looking, and African species have abdomens so long and



cylindrical that they have been dubbed “sausage flies”. Males do not appear to contribute in any way to the wellbeing of the colony. They are, for all intents and purposes, airborne vehicles which, with their cargo of sperm cells, guarantee the flow of genetic information between colonies of the same species.

Each colony also contains immature ants in various stages of development. Ants pass through a complete metamorphosis; thus these immature forms consist of eggs, larvae, and pupae. Only occasionally do the immature forms include queens and males, otherwise referred to as a sexual brood; nearly always the immatures represent an all-worker brood.

One of the most interesting aspects of army ant life is the way in which colonies are formed. Unlike the colonies of other ants, which are founded by single queens, new army ant colonies are produced almost instantaneously by the division (or fission) of older, mature colonies. In this respect, the army ant is not unlike the honeybee.

The life of army ant colonies varies according to the species. Some species construct subterranean nests—elaborate sets of tunnel-connected chambers in the soil; others, most notably several New World species, form nests, referred to as bivouacs, of living workers. These workers hang suspended from one another, usually from beneath a log or cradled within the buttresses of a tree, to create a writhing curtain or ball within which colony life goes on as if housed in so many subterranean chambers.

The behaviour patterns characteristic of army ants are well exemplified by those species of army ant that I know best—the so-called driver ants. These ants are members of the genus *Dorylus* and are restricted in distribution to sub-Saharan Africa north of South Africa. They were given their name in 1847 by a medical missionary to West Africa, Dr Thomas Savage, who wrote that this ant “drives everything before it capable of muscular motion, so formidable is it from its numbers and bite . . . and, in distinction from other species of this country, may well take for its vulgar name that of Driver”. The reputation for ferocity of these rapacious predators seems well deserved. The intrepid explorer Paul DuChaillu reported over a century ago that “criminals” in the Congo Basin were exposed to these ants “as a most cruel manner of putting to death”. In Ghana in 1971 I was told that a baby that had been left beneath a tree while its mother tilled the family garden was killed by an advancing swarm of driver ants. Not a pleasant scenario to contemplate.

As group predators, driver ants raid en masse for prey. What exactly initiates a raid is not understood. It begins with a column of excited workers leaving the nest. Leaderless, they spill forth like so many dropped marbles; as they go, they touch the substrate with the tips of their abdomens leaving a chemical trail for their sister workers to follow. In some places the column is lined on each side by a tangled mass of stationary workers; in other places walls and canopies of soil particles are painstakingly constructed around the column by the industrious, smaller workers.

Below left: The workers may build walls of soil particles along the sides of a raiding trail, especially in places where the ants are exposed to the sun.

Below right: Sometimes the workers themselves will form walls along a foraging trail. Such walls are a tangled mass of intertwined legs and bodies.





Above left: In an attempt to repel attack, stink bugs will climb to the tops of herbaceous plants and there release their malodorous secretions. But the driver ants are relentless in the chase and eventually overcome the plant-bound bugs, which soon fall to the substrate.



Above right: Earthworms are important items in the diet of driver ants. The foraging workers section their earthworm prey into pieces that can be transported back to the nest.

Bottom right: Two or more workers may cooperate to carry in tandem elongate prey such as centipedes and beetle larvae.



As the base column reaches farther out from the nest, like some prehensile appendage, it subdivides to form smaller intertwining columns that soon coalesce to create the advancing swarm—a veritable living carpet wending its way across the forest floor. Workers, frenetic in their pursuit of prey, rush about searching every crevice and cranny for delectable arthropods. They also climb the vegetation, quickly dropping back to the forest litter beneath if the search proves unsuccessful. Each worker makes her own small sound as the litter breaks her fall; together, the sounds of millions of workers give the illusion of a soft tropical rain.

Driver ants prey indiscriminately on a variety of creatures, including snails, earthworms, millipedes, centipedes, spiders, scorpions, insects, and incapacitated vertebrates. Contrary to Carl Stephenson's fictional portrayal of them as the earth's most awesome defoliators, army ants neither remove leaves from plants nor do they eat much in the way of plant-derived food. Insects are the most common item in their diet.

When an individual worker finds prey, she is soon joined by her sister workers. After biting and immobilizing their prey, they soon dissect it for trans-



Emigration of a driver ant colony from one nesting site to another proceeds over a recently used foraging trail. Emigrating workers can be seen carrying their brood—larvae and pupae—slung beneath their bodies like so many pieces of prey.

port back to the nest. As the raid progresses, the base column, which at first contained only workers leaving the nest, becomes a two-way stream as it is joined by booty-laden workers on their way home. The workers grasp the prey with their mandibles and sling it beneath their bodies. Long items of prey such as centipedes are transported by cooperating workers running in tandem.

Like all army ants, driver ants also emigrate periodically to new nesting sites. However, they are unpredictable in the timing of their moves. In this way they differ from many New World species, especially of the genus *Eciton*, which regularly pass through a nomadic phase lasting as many as eighteen days, during which the colony moves every night.

A driver ant colony usually migrates, at least initially, over a recently used foraging trail. Its workers surge forward in a broad column towards the new nesting site. Most of the workers carry brood, single larvae or pupae held in their mandibles and slung beneath their bodies in the same manner as prey. At some incalculable time, the queen passes, moving under her own power but accompanied by a retinue of solicitous workers. Seen at a distance, the emigrating column resembles an organic conveyer belt rumbling forward with a load of crisp white packages.

The group may travel far. The mean distance for driver ant emigrations is calculated to be 233 metres. And because driver ant colonies may contain up to 22 million individuals, they may take a long time to move the entire colony. In Kenya in 1971, I observed one emigration that took five days and nights to complete.

What is the reason for these emigrations? Certainly, they require an enormous expenditure of energy, and yet they must be worth the effort. Most likely, emigration evolved as an adaptive mechanism that allowed colonies to change foraging areas, and so to escape from over-foraged areas with a progressively diminishing food supply.

The pattern of army ant life contains many complexities. Some species are followed by birds that capture and devour the insects flushed by the foraging workers, and these same species may be followed also by butterflies that feed on the "antbird" droppings. In addition, there is a veritable menagerie of arthropods that live in association with army ants, and each of these "myrmecophiles" has its own tale to tell.

Perhaps in these complexities lies the reason why I relentlessly stalk the army ant. Perhaps it is the challenge of trying to understand their place in the tropical scheme of things. Or perhaps it is because I have discovered unfathomable mysteries, as great as any within our universe, in small living creatures that somehow embellish our lives just because we've discovered they're there.

William H. Gotwald Jr is professor of biology at Utica College, Syracuse University, and research associate with the Department of Entomology at the ROM. Since receiving his Ph.D. degree in entomology from Cornell University in 1968, he has conducted field research in Africa, Malaysia, Australia, and Trinidad. His studies of the classification and behaviour of tropical Old World army ants have been supported by grants from the National Science Foundation, Washington, D.C. Professor Gotwald has authored or co-authored more than forty publications and has collaborated on several research projects with Dr David Barr, associate director, curatorial, of the ROM. He will continue his field observations of army ants with a visit to Borneo in June 1985.

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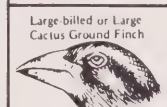
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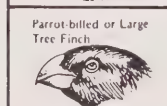
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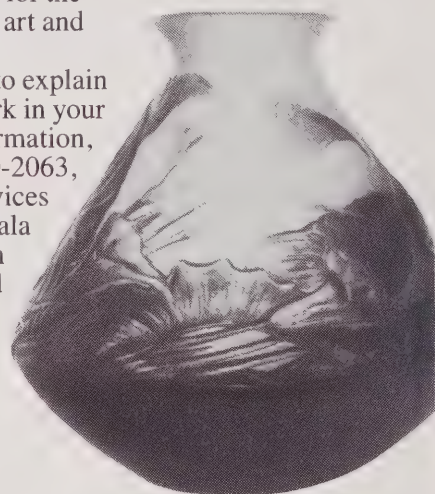
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FOUR years have elapsed since the European musical instruments were last displayed in the ROM. During the interim, the collection has been re-valued as one of the largest and finest in Canada, and a special gallery has been assigned for its permanent presentation; the four-year interval has thus proved beneficial. While the R.S. Williams collection remains the nucleus of the Museum's holding, there are also many recent acquisitions.

Since the present installation of the instruments is the second in fourteen years, we have been able to profit from past experience in planning the gallery. In order to avoid the confusion caused by labels like "classical" or "romantic" along with the dates of manufacture, the instruments have now been grouped by family rather than by period. This grouping is also dictated partly by the gaps in the collection in the area of early wind instruments such as recorders, flutes, cornets, and shawms. Nevertheless, chronology has been respected.

To complement the display of instruments, some music books, scores, and sheet music from the R.S. Williams collection are included, together with objects of art from the European Department's collection. The exhibit also contains instruments of non-European provenance for purposes of comparison. Though some of them are incomplete, lacking strings, pegs, or keys, their primitive characteristics add appreciably to our understanding of the development of European instruments.

One of the aims of the display is to invite the public to share in the experience of discovery. The notes accompanying the objects draw attention to the features that give the instruments their unique place in the ROM collection and may help visitors to identify old instruments accidentally discovered.

Another object of the ROM display is to enable visitors to appreciate both the appearance and the sound of the instruments. One of the new features of the gallery is an audio system which, by the use mainly of pre-recorded music, allows the instruments to be *heard*. For this purpose the visitor is equipped with a tiny receiver and a set of light-weight headphones through which he can listen to brief, high-fidelity musical excerpts on the different instruments, provided by a concealed battery of tape players. The use of headphones enables the tranquil atmosphere of the gallery to be preserved. After a brief period, the narration on the tape will be available in both English and French.

For many visitors the new gallery will be a meeting place with old friends such as the Celestini harpsichord and the Dragonetti double bass and other jewels from the R.S. Williams collection. Since the Vancouver International Ex-

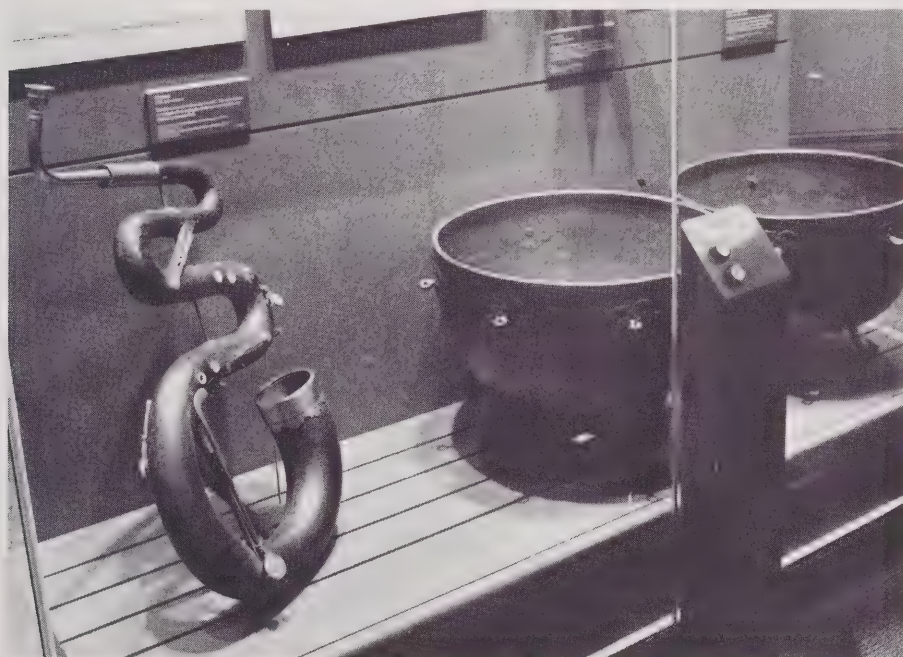
The Musical Instruments Gallery

Ladislav Cselenyi

Associate Curator in charge
European Department



Above: Carved panel depicting an angel playing the pipe and tabor. The panel probably was part of an organ case originally. English, c. 1630–40.



Left: Irish serpent, c. 1860, and a pair of English kettledrums, late 18th century.



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hibition *The Look of Music* in 1980, this collection has been ranked among the foremost collections in the world, along with those of Canon Francis Galpin, Crosby Brown, and Paul de Wit, to mention only a few. Twenty-six instruments from the ROM were selected to participate in this great cultural event, along with 279 collections from all parts of the world. One of the ROM instruments, the beautiful 18th-century Italian mandora, was chosen for the design on the special stamp issued by the Post Office to mark the occasion.

That music has been a universal and all-pervasive element in the cultural development of mankind from the beginning of its history is amply illustrated in many other ROM collections. Gods and goddesses, angels, kings and shepherds, lords and peasants, rich people and poor people have all been depicted as musicians, demonstrating the importance of music in every segment of society and every social and cultural context. The evidence can be found in the great collections of the Far Eastern Department, on the vases of the Greek and Roman Department, among the primitive artifacts of the Department of Ethnology, and in many other parts of the Museum.

In a carved oak reredos in the European collection is seen not only the image of music in its complex social function, but also minute details of the shape and use of a pipe and bladder, a horn with finger holes, a portative organ, and a rebec, none of which, unfortunately, is represented in the Museum's collection.

The establishment of a musical instruments gallery such as the ROM's could have far-reaching effects on the way in which the musical culture of the world is represented in the Museum in future, and the new gallery may well become the nucleus of a program comprising much more than can be offered by the collection of the European Department alone.



Above left: "The Concert", hard-paste porcelain figurine depicting contemporary figures singing and playing the flute and the harp. German, Meissen factory, c. 1900. Gift of Mrs J. S. Burnside.

Above right: 18th-century Italian mandora chosen for the design of a stamp issued to commemorate the Vancouver International Exhibition of 1980.

Below right: Detail of an oak reredos depicting an angel playing a portative organ. Flemish, c. 1500.



Above: Palmate bone; height 28.4 cm.
Below: Fan handle (?); height 16.1 cm.
 Drawings by Emil Hustiu.

Carved bones from Lamanai

More Treasures from the HUNCHBACK TOMB

IN October 1983, when I wrote about our discovery of the "Hunchback Tomb" at Lamanai (*Rotunda* 16:4), two very important bone objects from the ancient Maya royal burial lay in our Conservation Department awaiting treatment. The elaborately carved artifacts, now reconstructed, are rarities in the Maya area, partly because of the scarcity of such things in ancient times and partly owing to the poor preservation that tropical humidity guarantees. We have been particularly fortunate at Lamanai, for the excavations have now yielded a total of six major pieces of bone sculpture. In addition to the two tomb specimens, there is a jaguar or puma jaw adorned with glyphs and numbers and carved to represent an animal head; an animal jaw with the front carved into a set of human fingers; the elaborate human-figure object, perhaps a fan handle, reported in an earlier *Rotunda* (13:4); and a two-piece tube, possibly also a handle, from the same burial as the human figure.

The larger and better preserved of the two new objects has had both ends of the bone cut away to produce a palmate form. On one side the bone bears what may be a reptile-headed deity with elaborate headdress, facing to the right above a vertical band of guilloche carving. At the damaged base is a second reptile head, facing left, with what seems to be a large curving snout that extends onto the opposite side of the bone. The top of the opposite side depicts a rather strange human in a contorted pose with his left arm raised, above a second guilloche band. At the very edge of the bone, between the two main scenes, is a vertical arrangement of seven *Ahau* glyphs, a Maya day-sign, each with a bar-and-dot number above it. The numbers from top to bottom are 15, 17, 1, 7, 8, 10, and 4; their calendric significance, if any, is not apparent.

The bone may have served as a staff of office, but there is nothing specific about its form or carving that tells us its use. This is unfortunately also true of the smaller specimen; like two other Lamanai pieces, it has been hollowed out and hence could have served as a fan handle, but there is really no solid basis for such an identification. The main feature of the object is a standing human figure with a multi-part breechcloth, a necklace, and a complex headdress; erosion has removed most of the headdress details, but it is possible to see either a serpent or a human figure, or both, in the intertwined motifs.

The upper portion of the artifact, which is extensively damaged, once portrayed a kneeling human figure with a small jar clasped in his outstretched hands and probably a rather showy ornament on his back. Portions of the carving retain traces of what appears to be black pigment, which would have made the features stand out far more clearly than they do today. The lower relief carving of the larger object may also have been picked out in black, but no paint remains in the incisions.

Together with the other riches from the hunchback tomb, the two bone objects tell us much about the final period of pre-Hispanic life at Lamanai. We may eventually be able to enrich the picture of that life even more as we continue iconographic study of the message that the two remarkable carvings surely hold.

David M. Pendergast

David Pendergast, curator in the ROM's Department of New World Archaeology, has recently returned from directing the eleventh season of excavations at Lamanai. A twelfth season is now planned for 1985, with laboratory and mop-up work scheduled for 1986; final reporting of the project will begin soon thereafter.

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Ecclesiastical haute couture

Two Spanish Albs

Edith Starink

AN exhibit entitled *Church Vestments and Furnishings* is scheduled to open early in December in the temporary textile gallery on the second floor of the terrace galleries. Most of the articles are from the ROM textile collection; they include copes, dalmatics, chasubles, albs, maniples, stoles, and an altar frontal. The artifacts, which date from the Renaissance to the 20th century, illustrate the wide variety of techniques used in the making and adorning of fabrics for church use. Many of those techniques have been employed in the making of the two albs described and illustrated here.

By the 13th century albs were established as ecclesiastical vestments. Their construction was simple, based on that of the shirt, with straight front and back, and side gores; they had wide flared sleeves and were of varying length. The material was generally linen, chosen for its strength and durability, and also because it was highly valued. Fine linen for clothing and for household use was a standard item in ecclesiastical wardrobe accounts. The preference for this fabric was traditional, no doubt because it was the fabric from which Christ's shroud was believed to have been made. Decoration on the albs would have included fine embroideries of varying techniques.

The two albs from the Textile Department's collection, presented here, are of plain woven linen; both are floor length. They were probably made in the 17th century and altered during the two succeeding centuries. Such alteration is still a common practice.

Church garments were usually made in convents and cared for by the nuns, but this was not always the case. Many ladies spent hours embroidering garments or making lace for church use. Lace in its many forms was a favourite decoration for albs. Not only was it beautiful and rich, but it was also practical and would stand up to frequent launderings. The making of lace was influenced in many countries—particularly in Spain—by Italian and Flemish designs.

Today's taste favours plainer albs, and consequently many of the old albs are readily available in European antique shops. From some of them the lace has been removed and sold separately. Lace borders from albs are generally recognizable because they are wider and often heavier than the flounces from women's dresses.



Details of the alb that is shown at right.
Top: Upper cuff of the sleeve. *Bottom:*
 Lace border at the hem.

The alb illustrated on this page is of Spanish origin. Made of fine linen, it is very wide and consists of four panels joined by very fine hand-stitching, with two gored panels under each sleeve reaching down to the border of lace.

The neck has a very fine embroidered standing collar edged with bobbin lace in a scrolling pattern. The top edge lace is narrow and of a simple design known as *engaje de blondilla catalana*. The bottom frill on the collar is the same as the one used to trim the shoulder lace. Both are in the scrolling pattern of the 17th century.

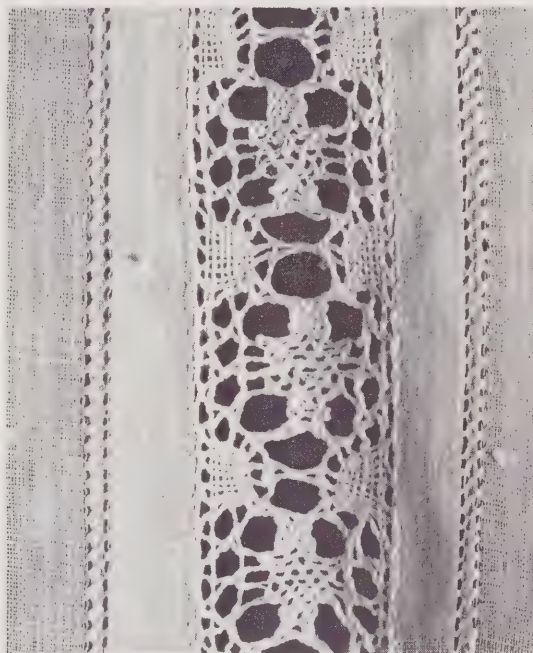
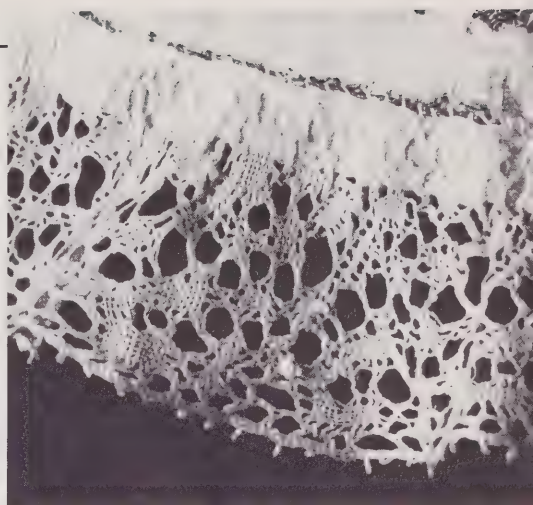
The lace used to trim the front opening was added later. It is of the naive or early floral pattern with ground, outlined by two gimp threads. It was probably made in Almagro during the last third of the 18th century. The tape loops or frogs are sewn onto the collar opening, but the string with tassels is missing.

The wide bobbin lace border at the hem has shallow scallops, and is of a serpentine or vermicular pattern, known in Italy as *punto a vermicelli*. This design was popular during the mid-17th and 18th centuries. In Spain it was made in several provinces, including Cadiz and Cataluna.

Above the border is a narrow strip of drawnwork, with a bobbin lace insertion of a continuous tape or ribbon design with some fancy fillings. It reflects the Flemish and Italian designs of the period and was probably made in Andalusia. The sleeves have large cuffs of bobbin lace also made in Andalusia, with the Flemish influence again apparent. The design is similar to the Mechlin patterns, but is on a larger scale. Bobbin laces of the Binch and Mechlin designs were also made in Cataluna.

A small edging of machine lace was sewn on early in the 20th century.





Details of the alb that is shown at left.
Top: Bottom cuff of the sleeve. *Bottom:*
 Vertical insertion in the upper half of
 the garment.

This Spanish alb is made of panels of plain woven linen, joined by vertical bobbin lace insertions called *randas*. The standing collar, the shoulders, and the cuffs are embroidered with gilt thread in the floral meandering patterns of the 17th century. Small leaves are embroidered around the edge of the front opening. The closing string with tassels is missing.

Sleeve panels are a form of fine drawnwork. A small frill of bobbin lace is sewn between the wristlet and the sleeve, and a larger edging is sewn on to finish the wrist in a pattern popular during the last decade of the 17th century. Since the pattern is made from dots or small snowflakes in what would appear to be a confused design, this pattern of lace is sometimes called "confusion lace". It is from Algarabia, Andalusia.

The very large border is made of two parts. One is of 18th-century drawnwork in a very fine pattern, like the sleeve panel, and is edged with a narrow bobbin lace. The other is crocheted in much the same pattern as the drawnwork, and dates from the 19th century. It appears that at some point the linen of the alb was cut off at the waist and the crocheted piece inserted above the drawnwork hem.

Edith Starink is a research associate with the ROM's Textile Department, where she has been researching the lace collection since 1976.

Holiday Designs



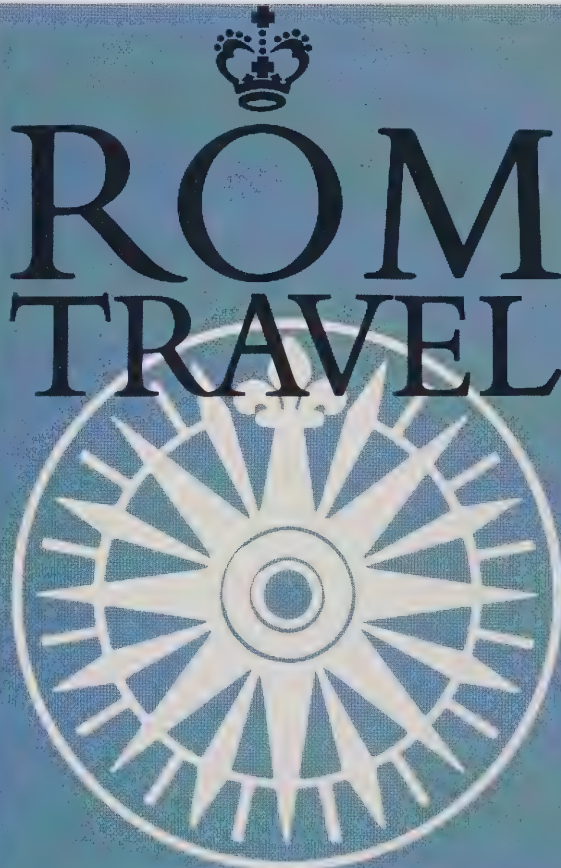
Detail of pieced quilt with "house" pattern. Canadian 19th century.

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►Presentation trowels record a particular slice of history. Each inscription describes some kind of occasion, usually connected with the start of a new building or construction project which is deemed by those involved worthy of recognition. The trowel commemorates the ceremonial laying of a cornerstone, and the recipient is generally the honoured guest who has been asked to officiate at the ceremony. Other details are often included, and the piece therefore provides both historical and social documentation.

The Canadiana Department now has six trowels, of which these four are recent acquisitions. An 1871 church trowel has already been noted in *The John and Eustella Langdon Collection of Canadian Silver*, and another very simple one was presented to Chairman James Watt of the Guelph Public Library Board in 1903.

(1) The cornerstone for the Power House of the Electrical Development Company of Ontario at Niagara Falls was laid on 8 May 1906 by His Honour Lieutenant Governor William Mortimer Clark. However, according to the inscription, the recipient of this souvenir trowel was H.G. Nicholls, Secretary. The trowel is smaller than most, but is elaborately decorated with sculptured branches of maple leaves and a beaver. It is still in its original black leather box, which is marked with the name of Ryrie Brothers, Toronto. 17.5 cm.

(2) Presented to Sir James A. Grant, this trowel commemorates his laying of the cornerstone for the Pembroke Cottage Hospital on 21 May 1902. Grant was a physician, active in the CMA, and a member of parliament in Ottawa for many years. Unknown maker. 27.5 cm.

(3) Joseph W. Flavelle was a well-known Toronto businessman by the time he laid the cornerstone for the Riverdale Methodist Church of Toronto in 1912. The church was completed the following year and is now the Riverdale United Church, located at the corner of Gerrard and Leslie streets. Made by P.W. Ellis, Toronto. 28.8 cm. Gift of Richard Flensted-Holder.

(4) A silver trowel with the mark of D. R. Dingwall of Winnipeg marks the ceremonial laying of the cornerstone of the Augustine Presbyterian Church in that city in June of 1903. Lady McMillan, wife of the Lieutenant Governor of Manitoba at that time, was asked to do the honours. The ivory handle bears a shield with the provincial arms surmounted by a crown. 29.5 cm. Gift of Mrs Lorenz Biricz.

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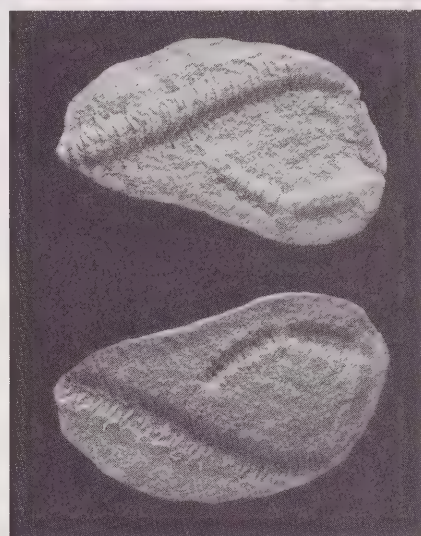
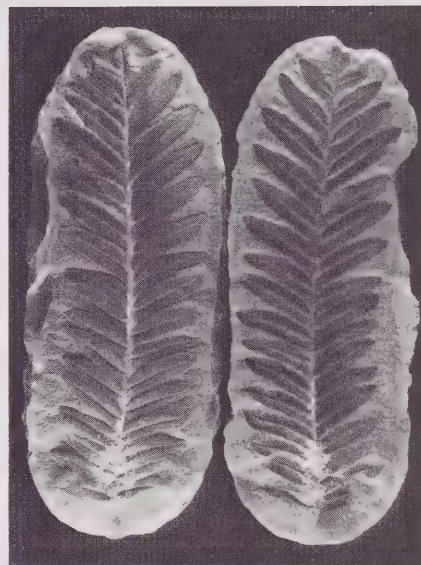
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D.R.



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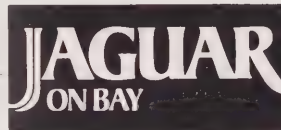
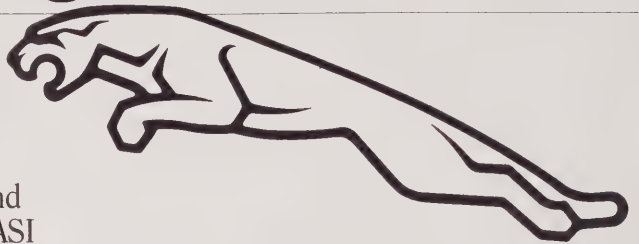
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Toronto in Art: 150 Years through Artists' Eyes

Edith G. Firth
Fitzhenry & Whiteside
199 pp. \$40.00 (cloth)

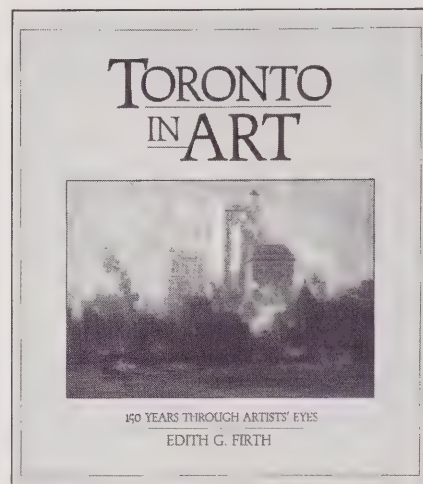
Review by K. Corey Keeble, associate curator in the European Department of the ROM.

Toronto in Art was published to celebrate the City of Toronto's 150th anniversary. It is a record both of the history of Toronto and of the way the city has been seen through the eyes of generations of artists from its incorporation in 1834 to the present day.

The book's most appealing feature is its abundance of reproductions of paintings and graphic works, a large number of which are in colour. Some of the earliest artistic visions of the city are characterized by a delightful primitivism; for example, an anonymous woodcut of 1839, *Powell Shooting Anderson*, an anonymous watercolour of 1848, *St Paul's Yorkville*, with its richness of genre detail but skewed perspective, and W. Bartram's affectionate

though amateurish oil painting, *McGill Cottage*, of the 1850s. Even in these earliest and sometimes technically unskilled renderings, there are hints of the assimilated influences of major national and international artistic movements and styles. This is not to deny originality to those artists who chose Toronto as their subject matter, but to recognize the way in which their work inevitably forms part of the international pattern of art movements of the 19th and 20th centuries.

The increasing professionalism of artists who painted the Toronto scene and their increasing awareness of international stylistic trends is well reflected in the later 19th- and 20th-century paintings reproduced in *Toronto in Art*. George A. Reid's *Toronto Bay*, 1886, for example, provides an intriguing Toronto parallel to the naturalistic style of such American painters as Winslow Homer and Thomas Eakins. Hints of Impressionism are to be seen in Robert F. Gagen's *Temples of Commerce* of 1914, an oil painting showing the Toronto waterfront and skyline of that period. The impact of Post-Impressionism and of Expres-

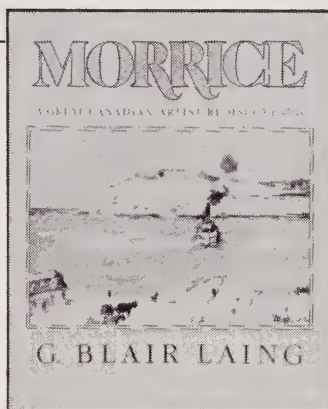


Skating in the Park; Gordon Webber; 1933-34.

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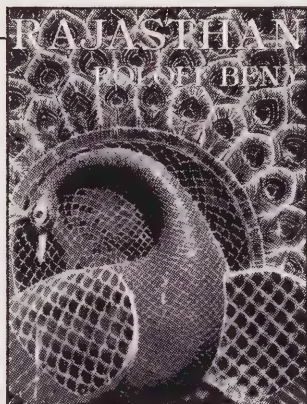
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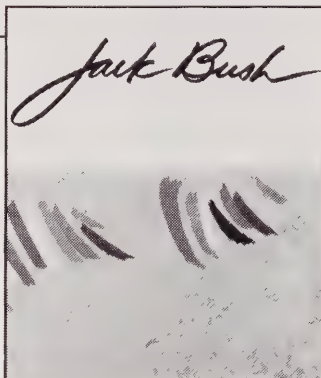
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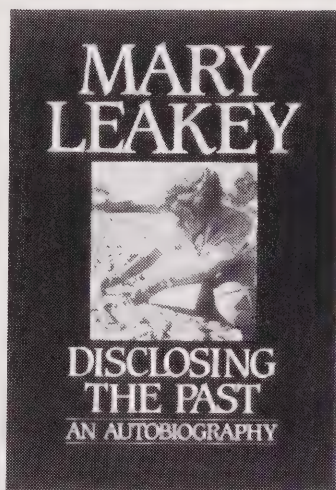
sionism is apparent in much of the work of the 20th century reproduced in the book, as is the lingering influence of the American Ash-Can School of the late 1800s and early 1900s. The forms of European Expressionist painting are paralleled to a degree in Gordon Webber's *Skating in the Park*, an oil of 1933-34, and in R. York Wilson's *Serenaders*, an oil of 1945 that recalls the elements of caricature in the works of Otto Dix, Georg Grosz, and Max Beckmann.

Among the more recent works illustrated in *Toronto in Art*, it is interesting to note those by William Kurelek of the 1970s, with their haunting evocations of the visual parables of Pieter Bruegel, and the meticulously detailed Wyeth-like naturalism of Michel Binette's *Brush Strokes on Dundas Street*, a water-colour of 1979, and Raymond Chow's *Long Lilliput Look* of 1977, in acrylic.

The selection of artists' works for inclusion in *Toronto in Art* is a most catholic one, with representations of a wide range of styles. It is a pity, therefore, that while the book provides notes on the subject matter of the various paintings and graphics, virtually nothing is said about the artists themselves. Surely in a book which deals with artists' views of Toronto, the personalities and stylistic developments of the artists are at least as important as are their choices of subject matter. This frustrating lack of information unfortunately characterizes the whole of *Toronto in Art*. In effect, it is half a book, with what might have been the more interesting half completely omitted.

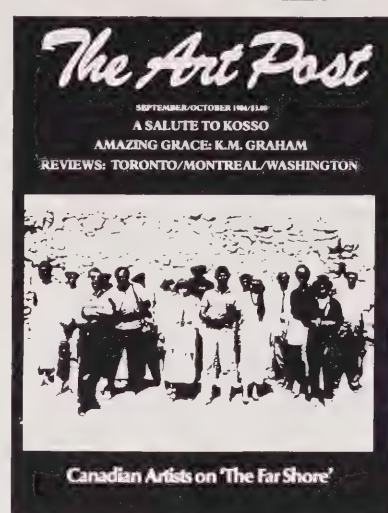
By some readers, however, such a complaint may be regarded as a mere cavil. The illustrations are enough to give merit to *Toronto in Art*, and indeed are more than sufficient to justify its purchase.

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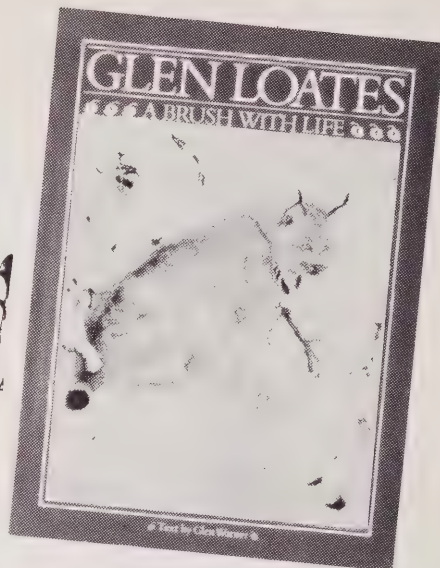
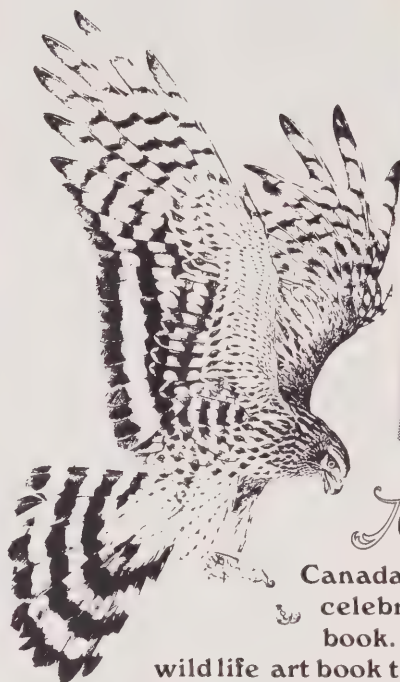
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Canadian Folk Art: Old Ways in a New Land

Michael Bird

Oxford University Press

121 pp. \$24.95 (cloth)
\$15.95 (paper)

Review by Bette Shepherd, a ROM consultant who is presently working in the Canadiana gallery.

Michael Bird's latest book is a colourful photographic survey of the best of Canadian folk-art forms. The textiles, delicate paper cut-outs, household articles, and even wrought-iron gravestones indicate that some uncommonly beautiful art was created by the common people who settled this country.

One of the most difficult tasks for collectors has always been to determine the defining characteristics of folk art. Professor Bird has provided an excellent definition of this cultural tradition in the following statement:

A mixture of naivety and sophistication, tradition and innovation, cultural repetition and individual invention, folk art has a way of looking simultaneously backwards to the past and ahead to new applications. In fact, sustained tension between these elements seems to be a feature of all the best folk art. . . .

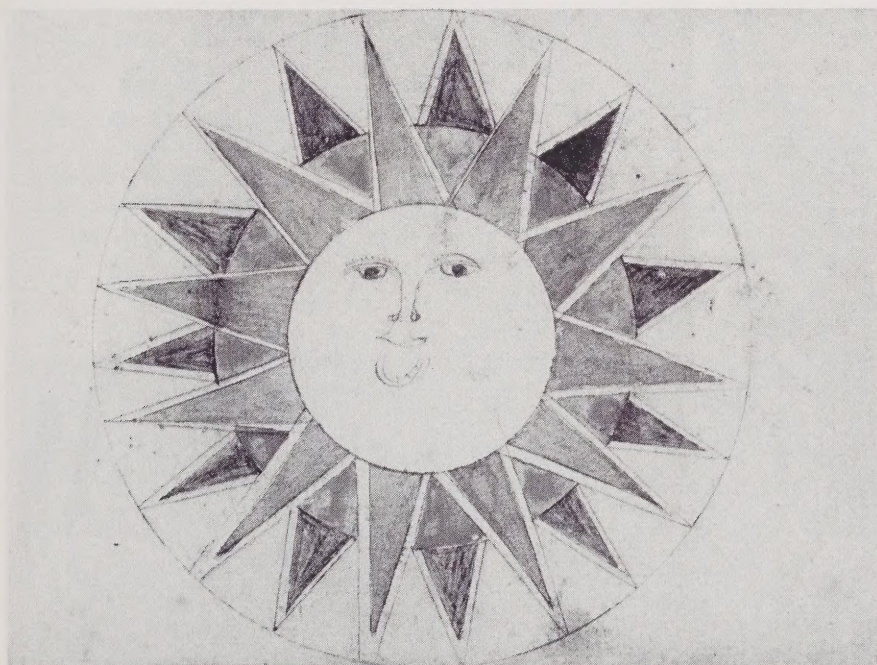
Although the text is limited, the illustrations point out some important facts. Folk art from within specific regional boundaries—for example, the Mennonite show towels and Frakturs—being representative of a particular "folk", tend to use similar design forms. Stylized motifs of hearts, flowers, birds, and geometric patterns are common to the Germanic pieces, while the Quebec gravemarker and crucifix utilize the fleur-de-lis in a repetitive manner. This may indicate that the craftsman is affected by traditional restrictions as well as by geographical boundaries.

Bird makes another interesting point with his illustration of a Nova Scotia quillwork cradle, which incorporates a Germanic geometric motif into what is essentially a native craft. Here the author has demonstrated the ability of folk art to turn Canada's multicultural make-up to advantage by creating a cultural bridge between compatible cultures.

There will always be comparisons made between "primitive" folk art and fine art. However, most of the examples in *Canadian Folk Art* are capable of standing on their own artistic merit, and the word "primitive" probably should not be used at all in the context of this book, since

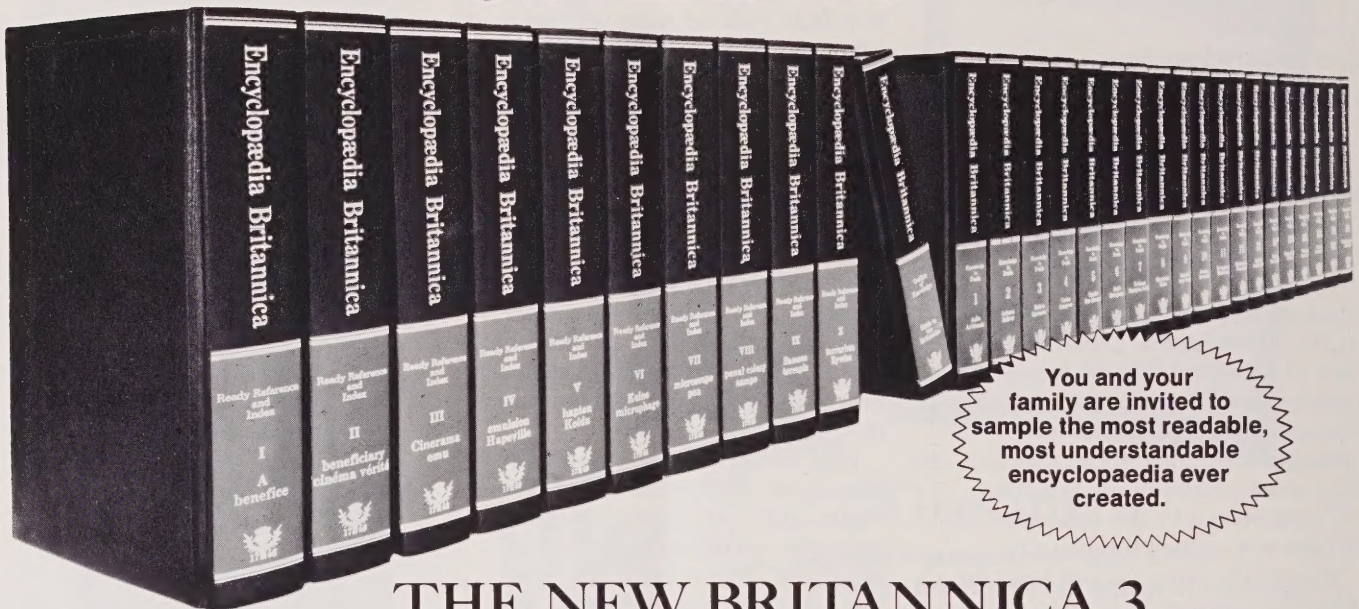
almost all the articles pictured are examples of great creative and technical skill.

In its conclusion, the book offers a good if limited glossary and an excellent list of references for both the old and new collector.



Songbook illumination; Francis Hughes; 1813.

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